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CATALOGUE

OF THE

MUSIC

IN THE

FITZWILLIAM MUSEUM, CAMBRIDGE,

BY

J. A. FULLER-MAITLAND, M.A., F.S.A.

AND

A. H. MANN, Mus.D., Oxon.

LONDON:
C. J. CLAY AND SONS,
CAMBRIDGE UNIVERSITY PRESS WAREHOUSE,
AVE MARIA LANE.
1893

Bayerische
Staatsbibliothek
MÜNCHEN

THE collection of Music in the Fitzwilliam Museum, which is catalogued in the following pages, may fairly be said to rank third in importance among the chief musical libraries of Britain, not, perhaps, in actual size, but in the number and interest of the autograph MSS. which it contains, especially works by Italian and English composers.

The MS. scores in the autograph of Handel are very numerous and valuable; and a large quantity of unpublished and hitherto little known matter by many different composers is now, for the first time, described and brought before the notice of the musical world at large.

Special thanks are due for the long and patient labour which has been devoted to the work by Mr Fuller-Maitland, who is so well recognized as an authority on the subject by students both of ancient and of modern music.

J. HENRY MIDDLETON,

Director of the Fitzwilliam Museum.

PREFACE.

THE catalogue now printed is based upon a list of compositions in the Fitzwilliam Museum, made in 1878—9 by two undergraduates, and arranged merely under the names of the composers. For this a very incomplete catalogue by James Bartleman served as a groundwork. When it was decided to print a music catalogue, it was clearly desirable to describe the books and their contents in such a manner as to enable those at a distance from the library to form some idea as to the positions of different pieces of music in the volumes, a matter occasionally of considerable importance in fixing dates, authorship, etc. The older arrangement remains to some extent in the index to the present catalogue, which now includes the names of all persons connected with the music, such as singers, the recipients of dedications, and the like.

For the description of the greatest musical treasures in the Museum I can claim no responsibility. The first of these, the famous collection of virginal music known to the world, of course wrongly, as "Queen Elizabeth's Virginal Book," had been already catalogued and described with a minuteness, accuracy and diligence of research that left nothing to be desired, by Mr W. Barclay Squire, F.S.A., in Sir George Grove's *Dictionary of Music and Musicians*; permission to reprint his article, with slight alterations and additions, has been kindly granted by Messrs. Macmillan & Co. The other important possession of the library is the set of

sketch-books and miscellaneous manuscripts in the hand-writing of Handel, which have lately been rearranged and indexed with a thoroughness beyond all praise, by Dr A. H. Mann, whose contribution (pp. 157—227) is by no means the least valuable part of this catalogue. The sketches were formerly preserved in six volumes in which no system of arrangement could be perceived; there is no doubt, indeed, that these books, together with those in the Royal Library at Buckingham Palace, contained the fragments of compositions left to John Christopher Smith at the composer's death. Could the two collections have been brought together, there is little doubt that some complete compositions would have come to light. This, however, for reasons which need not here be specified, has been found impossible, the terms of Lord Fitzwilliam's will preventing the removal of the books from the library, in any circumstances; the best and only alternative method of dealing with the volumes was clearly to re-arrange their contents, putting together all fragments of any known compositions as well as any sketches referring to the same. To identify all these fragments, which, in the large majority of cases, are without words, was a work that could have been done by no one who had not an exhaustive knowledge of Handel's work, as well as an infinite stock of perseverance. In cases such as this, the identification of a single group of notes may often entail a careful search through 20 or 30 printed scores. It is safe to say that the result could hardly have been attained, even by so ardent an enthusiast for Handel as Dr Mann, had not the monumental edition of Handel's works by Dr Chrysander been available. This edition, as well as the complete edition of Palestrina, and many modern scores, etc. of great value, forms part of the munificent gift of Mr Pendlebury, a portion of the library which does not appear in the present catalogue, for the gratifying reasons that it is not yet completed, and that it is not under the same conditions as the rest of the library in respect of the restrictions as to the temporary removal of the books.

Note.

After each MS. or division of a MS. volume, its date, as far as can be ascertained, size (given in centimetres, the height first and then the breadth) and the number of leaves, are given.

The capital letters after vocal works are the ordinary abbreviations for Soprano, Mezzo-soprano, Alto, Tenor, and Bass. Occasionally the clefs for baritone and basso profondo are found; in such cases their presence is indicated by the contractions Be. and Bo. respectively.

All works by Handel are referred to the edition of the German Handel Society, by the initials H.-G.

All works by Palestrina are referred to the complete edition of Breitkopf und Hartel, by the initials B. & H.

The "Sonatas" of Domenico Scarlatti are referred to the most complete edition at present in existence, that of Czerny, by the contraction Cz.

In other cases references have been given to the best-known of the collections in which the works occur.

In nearly every case the orthography of the MSS. has been retained; in the large series of Marenzio's Madrigals, however, it was necessary to correct the spelling of the copyist, who was evidently ignorant of Italian.

ERRATA.

p. 7. No. 21 contains also (after the duets by Porpora)
Three duets by Marcello :—
Ahi, quanto è fiero. S. A.
La mia pena. S. A.
Piango mi lagno. S. A.

p. 21. No. 50 also contains (after Pasquini's "Mio Cor")
Song by Pietro Franchi, Ove d' euro il soffio abbonda. S.
Duet by Steffani, Se pietosa fosse, after "Sia maledetto Amor."

p. 31. No. 58 also contains (after Cafaro's Mass) an
Amen by Giuseppe Conti, a 5.

pp. 57, 8. The refs. under Marenzio to No. 189, should be to No. 188.

p. 71, l. 8. "I'll tell my mother" is by Blow.

p. 74. After "Go, perjured man," add
"Go, perjured maid," by Blow.

p. 85. No. 137 contains, after Lampugnani's song, on fol. 9, Song "Venti fido," S. by Jommelli.

pp. 96, 7. The set of six sonatas by C. P. E. Bach is his published Op. II. dedicated to the Duke of Wurtemburg.

p. 113, l. 3. *for* Pawles Whistle *read* Pawles Wharfe.

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CATALOGUE OF THE MUSIC

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FITZWILLIAM MUSEUM.

The numbers in thick type refer only to this Catalogue; the place of the books in the library is indicated by the Class-marks in the left-hand margin.

PART I. MANUSCRIPTS.

1.

22 F 1—3. Opera, 'Attilio Regolo,' in three acts by Niccolo Jommelli. Performed, Rome, 1752. Score.

[c. 1752, 20·8 × 27, ff. 82, 75, 78.]

2.

22 F 4. Miserere. S S and orch., by N. Jommelli[1]. Score. See **144.**

[c. 1774, 18 × 24, ff. 58.]

3.

22 F 5. Motet, 'Confirma hoc, Deus.' S S A T B and organ, by N. Jommelli[2]. Score.

[Contemp., 21·9 × 28, ff. 8.]

4.

22 F 6. Dixit Dominus, *a* 8, with orch., by N. Jommelli[3]. Score.

[Contemp., 23·4 × 34, ff. 58.]

[1] Written in 1774 to the Italian version by Mattei, shortly before the composer's death. 'Poesia del dottor don Severio Mattei.' Choron. V. liv. 6. p. 179.

[2] Fitz. Mus. iii. 2. Rochlitz, iii. 210.

[3] 'Fatto per San Pietro in Roma.'

5.

22 F 7. Palestrina's Madrigals for five voices[1]. Score.
[late 18th cent. 23·5 × 29, ff. 74.]

6.

22 F 8. Masses and Motets by Palestrina. Score :—
[c. 1750, 21·6 × 29, ff. 82.]

Missa, 'Veni, Sponsa Christi.' *a* 4. B. & H. xviii. 21.
Missa, 'Tu es Pastor.' *a* 5. B. & H. xvi. 85.
Motetto per le feste di piu martiri, 'Gaudent in coelis.' *a* 4. B. & H. v. 96.

Motetto,	'Sicut cervus desiderat'	*a* 4[2].
,,	(2nd part) 'Sitivit anima mea'	B. & H. v. 148.
,,	'Salve Regina'	S S S S.
,,	(2nd part) 'Eia ergo advocata'	B. & H. v. 160.
,,	'Ego sum panis vitae'	S S A T B.
,,	(2nd part) 'Panis quem ego dabo'	B. & H. i. 43.
,,	'Tribularer si nescirem'	S S S A A B.
,,	(2nd part) 'Secundum multitudinem'	B. & H. ii. 81.
,,	'Virgo prudentissima'	S S S S A A T.
,,	(2nd part) 'Maria virgo'	B. & H. i. 152.
,,	'Laudate pueri'	S S S S A A T B.
,,	(2nd part) 'Quis sicut Dominus'	B. & H. ii. 142.

7.

22 F 9. Mass by Palestrina in the Aeolian Mode[3] (S M A T B). B. & H. xx. 50.
[c. 1750, 22·5 × 29, ff. 44.]

8.

22 F 10. Motets by Palestrina, to words from the Song of Solomon[4]. *a* 5.
[c. 1750, 23 × 33·5, ff. 100.]

[1] These are the 30 'Madrigali spirituali' in honour of the Virgin, which were published in Jan. 1594, being the last publication of the composer. They form vol. xix. of the complete ed. of Breitkopf und Härtel.

[2] From the motets of 1596. Hawkins, III. 175. Alfieri 13. Prince de la Moskowa, x. 11. Proske A. ii. 533.

[3] The 'Agnus' is for S A T T T B. The 'Et incarnatus' is printed in Fitz. Mus. i. 32.

[4] Originally printed by Gardano in 1584. The series of motets forms vol. iv. of B. and H.'s edition.

9.

22 F 11. Serenata a quattro voci, 'Il Decreto del Fato,' by Pietro Domenico Paradies (autograph). Perf. Venice, 1740. Score.

[c. 1740, 22·7 × 31·4, ff. 78.]

10.

22 F 12. Opera, 'Fetonte,' in three acts by Paradies (autograph)[1]. Score.

[c. 1747, 22·7 × 29, ff. 152.]

11.

22 F 13. Volume of Solfeggi for Soprano by Paradies (autograph). The title and the first 8 solfeggi are wanting. The book is paged for 192 solfeggi, only 185 of which were written.

[c. 1745, 22 × 29, ff. 94.]

12.

22 F 14—16. Opera, 'La Forza d' Amore' in three acts by Paradies (autograph). Score.

[c. 1745, 23·3 × 29, ff. 76, 64, 42.]

13.

22 F 17. A volume of Italian Opera songs (1729—30) chiefly with string accompaniment. Score :—

[c. 1730, 21 × 27·6, ff. 137.]

Leonardo Vinci, 'Dove la morte.' S. (From 'L'Alessandro.' Perf. Teatro Alle Dame, Rome 1730).
Giov. Batt. Costanzi, 'Io son quella navicella.' S. (Perf. Teatro Alle Pace, Rome, 1729).
Porpora, 'Rondinella.' S. (Perf. 'Venezia,' 1729).
Ricc. Broschi, 'Pastorel che trova al fine.' S.
Vinci, 'Ei d' amor.' S. (Perf. 'Alle Dame,' 1729).
,, 'Saper bramate.' A. ,, ,, ,,
,, 'Tu vuoi ch' io viva' (duet). S S. From 'L'Artaserse.' Perf. 1730).
,, 'Per quel paterno amplesso.' S. (Ibid.) See **167**.
,, 'In braccio a mille furie.' S. (From 'La Semiramide.' Perf. 'Alle Dame,' 1729).

[1] This opera was produced at the King's Theatre, London, in 1747, and six airs from it were published by Walsh. (Grove, i. 647.)

Vinci, 'Conservati fedele.' S. (From 'L'Artaserse,' 1730).
,, 'Che quel cor.' S. (Perf. 'Alle Dame,' 1729).
,, 'Fuggi dagl' occhi miei.' S. (Ibid.)
,, 'Tradita, sprezzata.' S. (Ibid.)
,, 'Se mai turbo il tuo riposo' (duet). S S. (From 'L'Alessandro,' 1730).
G. B. Costanzi, 'Si può dire di morire.' S. (Perf. 'Alle Pace,' 1729).
Pietro, Auletta, 'Che mi giova.' S. (Perf. 'Alle Dame,' 1729).
Vinci, 'Se d' un amor tiranno.' S. (Perf. 'Alle Dame,' 1730.)
,, 'Tu mi disprezzi.' S. (Perf. 'Alle Dame,' 1729).
Costanzi, 'Un dolce e caro amore.' S. (Perf. 'Alle Pace,' 1729).

14.

22 F 18—20. Opera, 'Siroe, Re di Roma,' in three acts, by Leonardo Vinci. (Perf. 'Teatro di San Giovanni Grisostomo,' Naples, carnival, 1726). Score.

[c. 1726, 22·4 × 31·5, ff. 77, 57, 42.]

15.

22 F 21. Dixit Dominus, *a* 8, with organ (1775), by Maria Rosa Coccia, 'Romana, Maestra di Cappella e Accademica Filarmonica di Bologna.' A portrait of the composer, engraved by Nicolo Mogalli, with inscription, 'nat. 4 Jun. 1759. Musicae artis Magistris rite adscripta et Bononiae Accademica Philarmonica,' is inserted in this and the next volume[1]. Score.

[1755, 22·2 × 32·8, ff. 20.]

16.

22 F 22. Magnificat, *a* 4 with organ (1776), by Maria Rosa Coccia. Same portrait in this vol. as in no. **15**. Inserted in the Magnificat is an engraved sheet of music, containing an exercise written Oct. 2, 1774, on a plain song 'Hic vir despiciens mundum,' in the form of a canon and risposta in four parts. At the bottom appear the following names (of the lady's examiners):—Giov. Batt. Cosali,

[1] The title contains the words 'per uso del Sig^re B. Carlo Moris.'

Giov. Costanzi, Santi Pesci Guardiano, and Gaetano Carpani.

[1776, 22·2 × 32·8, ff. 12.]

17.

22 F 23. Volume of 14 duets by Agostino Steffani :—

[c. 1750, 21·5 × 29, ff. 76.]

1. 'Porto l' alma.' S A.
2. 'Voi ve ne pentirete.' A T.
3. 'Che sara.' S S.
4. 'Quando mai.' S T.
5. 'Gelosia che vuoi da me?' S T. See **23.**
6. 'Forma un mare.' S T[1]. See **22.**
7. 'Vo dicendo.' S T.
8. 'Ribellatevi.' (S S). See **22, 50, 103.**
9. 'Su ferisce.' S S. See **23, 103.**
10. 'Conducetemi.' S T.
11. 'Begl' occhi.' S S.
12. 'Cor vagante.' S S.
13. 'Combatton quest' alma.' S S.
14. 'Libertà dolce.' (S A).

18.

22 F 24. Volume of five chamber duets perhaps all by Steffani :—

[c. 1750, 24 × 30·2, ff. 29.]

Steffani, 'Rio destin.' S A. See **19, 20.**

„ 'M' hai da piangere.' S A. See **20, 103.**

Stradella, 'Chi dirà che nel veleno.' S B. (ascribed to Steffani in no. **20**).

C. L. P. Grua, 'Io mi rido.' S A. (ascribed to Steffani in no. **21**).

Steffani, 'Dolce è per voi soffrire.' S T. See **20, 111.**

19.

22 F 25. Volume of 14 chamber duets[2]:—

[c. 1750, 22 × 29, ff. 24.]

1. Steffani, 'Lungi dall' Idol mio.' S A. See **20, 103.**

[1] Hawkins, iv. 291. Eitner states that this duet is from the opera 'Thomyris, Queen of Scythia,' composed 1708.

[2] The vol. has 'Libro 2do.' on the cover. 'Sol di pianto' is ascribed to Torri by Bartleman in his pencilled list of contents inside cover at end. In **21** the duet is given among Steffani's without remark.

2. Steffani, 'Occhi perchè piangete.' S A. See **20, 103.**
3. „ 'Placidissime catene.' S A[1]. See **20, 103, 341.**
4. „ 'Rio destin.' S A. See **18, 20, 103.**
5. „ 'Ravvediti mio core.' S S. See **20, 22, 111.**
6. „ 'Appagando il pensier.' S A. See **21.**
7. „ 'Palesar vuò la mia doglia.' S T. See **21.**
8. „ 'Tempeste serene.' S A.
9. „ 'Lilla mia.' S B. See **21.**
10. Qu. by Pietro Torri? 'Sol di pianto.' S B. See **21.**
11. Steffani, 'Che volete.' S A. See **20, 22, 103.**
12. „ 'Inquieto mio cor.' S A. See **20.**
13. „ 'Non sò chi mi piago.' S A. See **21.**
14. Pietro Torri, 'Al rigor d' un cor ingrato.' S A.

20.

22 F 26. Volume of 30 duets by Steffani[2] :—

[1773, 22·3 × 28, ff. 160.]

1. 'Quando ti stringo.' S A. See **103.**
2. 'Dolce è per voi soffrire.' S S. See **18, 111.**
3. 'M' hai da piangere.' S A. See **18, 103.**
4. 'E così mi compatite.' S S. See **22, 23.**
5. 'Già lontano.' S A.
6. 'Gran tormento.' S A.
7. 'Chi dirà che nel veleno.' S B. (ascribed to Stradella in no. **18**).
8. 'Vorrei dire.' S B. See **22.**
9. 'Lontananza crudel.' S S.
10. 'Valli secreti.' S S.
11. 'Quante care.' S S. See **50, 103.**
12. 'Ravvediti mio core.' S S. See **19, 22, 111.**
13. 'Occhi belli.' S S.
14. 'Pria ch' io faccia.' S S. See **22, 50, 103.**
15. 'Tengo per infallibile.' S B. See **23.**
16. 'Placidissime catene.' S A. See **19** and note, **103, 341.**
17. 'Libertà non posso soffrir.' S A.

[1] Choron. vi. 261.

[2] Duetti scelti del Sig^{r}. Abbate Agostino Stefani Vescovo di Spiga ò sia di Cizico Vicario Apostolico delle Missioni Settentrionali Morto in Germania l'Anno 1728. Di un Libbro dedicato à Monsignor Stefani si fà menzione alla Pag. 377 del Tome 36 del giornale di Letterati di Italia Questi Madrigali erano copiati da un essemplare del Mons^{gre} Reggio—Roma, 1773. (In another hand,) Steffani d. 1730.

18. 'Sol begl' occhi.' S A.
19. 'Agl' affanni degl' amanti.' S A.
20. 'Crudo amor.' S A.
21. 'Lungi dall' Idol mio.' S A. See **19, 103.**
22. 'Begl' occhi, o Dio non più.' S A. See **21.**
23. 'E perchè non m' uccidete.' S S. See **22, 23.**
24. 'Troppo cruda.' S A.
25. 'Saldi marmi.' S S. See **22, 111, 162.**
26. 'Che volete.' S A. See **19, 22, 103.**
27. 'Occhi perchè piangete.' S A. See **19, 103.**
28. 'Rio destin.' S A. See **18, 19, 103.**
29. 'Inquieto mio core.' S A. See **19.**
30. 'Libertà, l' infelice Umanità.' S A.

21.

22 F 27. Volume of duets and trios :—

[c. 1770, 22 × 29, fol. 145.]

1. Steffani, 'Begl' occhi, o Dio non più.' S A. See **20.**
2. ,, 'Dite a Filli.' A B.
3. ,, 'Son eredi dei tormenti.' S A.
4. ,, 'Io mi rido.' S A. (ascribed to Grua in no. 18). See **103.**
5. ,, 'Appagando il pensier.' S A. See **19.**
6. ,, 'Sol di pianto.' S B. See **19** and note.
7. ,, 'Non sò chi mi piago.' S A. See **19.**
8. ,, 'Ah! che l' ho sempre detto.' S T. See **23.**
9. ,, 'Sia maledetto Amor.' T B. See **50.**
10. ,, 'Palesar vuò la mia doglia.' S T. See **19.**
11. ,, 'Lilla mia.' S B. See **19.**
12. Porpora, 'Crimen Adae.' S A[1].
13. ,, 'Rigate lacrymis.' S A.
14. ,, 'Mortis causa.' S S.
15. ,, 'In hoc vexillo.' S S.
16. ,, 'Tanquam Agnus.' S B.
17. ,, 'Ab imo pectore.' S A.
18. Handel (Terzetto), 'Quel Fior che all' alba nasce.' S S B. H.-G. xxxii. 166.
19. ,, ,, 'Se tu non lasci amore.' S S B. H.-G. xxxii. 158.

[1] These are the six Latin duets on the Passion published by Breitkopf und Härtel.

20. Handel (Terzetto), Another version of the same, with an addition of 35 bars instead of the last 4 bars of the first movement.
21. „ Duet, 'Cara Sposa.' S S. (not yet published, 1889).
22. G. B. Martini, 'O vos omnes.' S S.
23. „ 'Adoramus te.' T T.
24. „ 'Lontan dal suo bene.' S S. See **167**.
25. „ 'Passano i giorni.' S A. See **167**.
26. „ 'Tirsi, o te stesso inganni.' S S.

22.

22 F 28. ('Memoirs of the life of Signor *Agostino Steffani*, some time master of the Electoral Chapel at *Hanover*, and afterwards Bishop of *Spiga*.' Privately printed, viii pp.)

The remainder of the volume is a collection of miscellaneous Italian chamber music :—

[c. 1750, 23·5 × 29·3, ff. 86.]

p. 1. Steffani, Duet, 'Che volete.' S A See **19, 20, 103**.
6. „ „ 'Forma un Mare.' S T. See **17** and note.
14. „ Madrigal, 'Gettano i Re dal soglio.' S S A T B. See **31**.
20. „ Duet, 'Ravvediti.' S S. See **19, 20, 111**.
27. „ „ 'Vorrei dire.' S T. See **20**.
33. „ „ 'Saldi marmi.' S S. See **20, 111, 162**.
44. „ „ 'Mi voglio far.' A T. See **50, 103**.
49. „ „ 'E perchè non m' uccidete.' S T. See **20, 23**.
55. „ „ 'E così mi compatite.' S T. See **20, 23**.
62. „ „ 'Ribellatevi.' S S. See **17, 50, 103**.
65. „ „ 'Pria ch' io faccia.' S S. See **20, 50, 103**.
70. Stradella. Madrigal, 'Clori, son fido amante.' S S A T B. See **32, 43**.
78. Steffani. Madrigal, 'Al rigor d' un bel sembiante' ('La Spagnuola'). S A T. See **43**.
82. „ 'Se già t' amai crudele.' S A T B. This is possibly not by Steffani.
89. Buononcini. Canzona, 'Mentre lunge ti stai' ('Lontanaza' —*sic*—). S S A B. See **43**.
98. C. L. P. Grua. Duet, 'Lontan dal suo bene.' S A.
106. „ „ „ 'O felice l' onda del fonte.' S A.

p. 113. Buononcini. Pastorale, 'Pastorella' for sopr. with string acct.

118. Lotti. Madrigal, 'In una siepe ombrosa[1].' S S A T B. See **31, 56.**

132. Handel. Duets, 'Sono liete' (H.-G. xxxii. 31).

136. „ „ 'Troppo cruda' (H.-G. xxxii. 36).

143. „ „ 'Chi vai pensando' (H.-G. xxxii. 45)[2].

150. „ „ 'Amor gioie mi porge' (H.-G. xxxii. 52).

156. „ „ 'Va speme' (H.-G. xxxii. 59).

(Extra pp.) Catches, anon., 'Ah, si ben mio.'
'La sorte tiranna.'
Motet, anon., 'Signor, non mi riprender.' S A T T T B.
Trio (or catch), anon., 'Se mai l' accende.'
Catch, (anon.), 'Perchè vezzosi rai.'

23.

22 F 29. Volume of 9 duets by Steffani :—
[c. 1750, 28·6 × 22·2, ff. 41.]

1. 'Su ferisce.' S S. See **17, 103.**
2. 'E perchè non m' uccidete.' S T. See **20, 22.**
3. 'E così mi compatite.' S T. See **20, 22.**
4. 'Tengo per infallibile.' S B. See **20.**
5. 'Cangia pensier.' S S.
6. 'Ho scherzato.' S S.
7. 'Ah ! che l' ho sempre detto.' S T. See **21.**
8. 'Non ve ne state.' S T.
9. 'Gelosia.' S B. See **17.**

24.

23 F 1. Volume of Opera songs by Hasse[3] (solos with string acct.) :
[c. 1730, 22 × 28·6, ff. 86.]

'Non vi piacque ingiusti.' A.
'Dal tuo voler dispendi.' S.
'La sorte mia tiranna.' S.
'Ebbi da te la vita.' S.

[1] This is the celebrated madrigal which Buononcini palmed off as his own composition. See Hawkins, Hist. ch. 185. Burney, iv. 323. Grove, i. 650, note.

[2] This book belonged to Bernard Gates.

[3] Of the soprano songs, the 1st, 2nd, 7th, 8th, and 9th, are marked as being sung by Farinelli; the 3rd and 6th, by 'Caffariello'; the 4th and 5th by Signora Perruzzi. The alto songs were sung by Tesi, and the tenor by Giorgi.

'Ride il ciel per me.' S.
'Se il caro figlio.' S.
'Gelido in ogne vena.' T.
'Se tu mi vuoi felice.' S.
'Ancor io penai d' amore.' A.
'Che furia, che mostro.' A.
'Se l' amor tuo mi vendi.' S.
'Vedeste mai sul prato.' A.
'Speso tra vaghe rose.' S.
'Se al ciglio lusinghiero.' S.

25.

23 F 2. Opera, 'Artaserse' by Hasse, in three acts. Score. Perf. King's Theatre, 1734.

[c. 1734, 22·1 × 30, ff. 196.]

26.

23 F 3. Volume of songs and duets by Porpora :—

[c. 1730, 22 × 29·5, ff. 130.]

1. 'Ritorni poi contenta.' T.
2. 'Là vi aspetto.' A.
3. 'Sventurata, si, si.' S.
4. 'Quel vapor.' S.
5. 'Nel pugnar.' S.
6. 'Così tuona.' S.
7. 'Son crudel con te.' T.
8. Duet, 'Non mi manca.' S S.
9. 'Bel' idolo amato.' S.
10. 'Taci in sen.' S.
11. 'Mira in ciel.' S.
12. 'De (*sic*) miei figlie.' T.
13. 'L' acerba mia ferita.' S.
14. 'Sdegnata sei.' S.
15. 'Tesa la fatal rete.' S.
16. 'Son quel stanco.' S.
17. 'Salda guercia.' S.
18. 'Pensa ch' io va date.' A.
19. 'Pietoso ciel diffendimi.' S. (with oboe obbligato.)
20. 'Mentre pasce.' S.
21. 'Scherza quest' alma.' S.

22. 'Quando spunta.' S.
(Without number) 'Ove son' ('Laberinto,' from 'Teseo.' S.
23. 'Qui ti sfido.' S.
24. 'Vado al campo.' S.
25. 'Ben armato.' A.
26. 'Così da due venti.' S.
27. 'Già placato.' T.
28. 'Innocente abbandonato.' S.
29. 'Timida pastorella.' S.
30. 'Più forte in petto.' S.

27.

23 F 4. Volume of sacred compositions in score by Leonardo Leo:—
[first half of 18th cent., various dates, 21·2 × 27.]

Dixit Dominus for double chorus *a* 8 in C, with orchestra and organ[1] (autograph). 'Leo Orig^le^, suo proprio.'
[ff. 36.]

Christus factus est for two soprani in C minor[2].
[ff. 2.]

Miserere ('a otto voci, tradotto a quattro'). See below for the original form of the same work.
[ff. 22.]

Mass, *a* 5, in G[3] with orchestra, perhaps autograph.
[ff. 86.]

Dixit Dominus, *a* 5 in A[4].
[ff. 78.]

Miserere a due cori 'alla Palestrina senza instrumenti.' The original form of the above Miserere[5], composed 1743.
[ff. 36.]

28.

23 F 6. Airs from the Opera of 'San Giovanni Grisostomo' by Leo.
[c. 1730, 23·4 × 22·5, ff. 51.]

[1] This work has been edited by Professor Stanford and is published in Novello's octavo series. See no. **301**. Extracts in Fitz. Mus. iii. 44, and iv. 53.

[2] Fitz. Mus. i. 30. It also appears as anthem 5, 'Bow down thine ear' in Pratt's Selections.

[3] Extracts in Fitz. Mus. ii. 62, and iii. 60.

[4] 'Tu es sacerdos' in Fitz. Mus. iii. 44. The whole in C. A. Kümmel's collection (Halle), book 3.

[5] For another copy see **136**. It has often been re-published, as by Rochlitz, iii. 199, Commer, Musica sacra, iii. 78, &c.

29.

23 F 7. Confitebor for S A B with orch. Anon.
Dixit Dominus for S S A T B with orch. Anon.
[c. 1770, 22·8 × 28, ff. 67.]

30.

23 F 8. Cantata, 'Le Muse in gara,' by Paradies[1] (autograph). Score.
[c. 1740, 21·9 × 30, ff. 84.]

31.

23 F 9, 10. 31 and 32 are two volumes of madrigals and motets in the handwriting of Dr Boyce[2] :—
[c. 1760, 25·8 × 36, ff. 128, 121.]

p. 1. Bononcini. Madrigal, 'Quanto lessi d' amore.' S A T B with bass. See 43.

15. Steffani. Madrigal, 'Gettano i Re dal soglio.' S S A T B. See 22.

24. Bononcini. Ps. cxii. 'Laudate pueri.' S S A T B with orch. See 180.

85. Lotti. Madrigal, 'In una siepe ombrosa.' S S A T B with bass. See 22, 56.

101. Marenzio. Madrigal, "Giunto alla Tomba." S A T T B with bass. See 43, 189, p. 42.

105. Paolo Petti. Madrigal, 'Cruda Amarilli.' S A T T B. See 39, 43.

111. Ercole Bernabei. Motet, 'Tribulationes cordis mei.' S S A T B. See 43.

120. Colonna. Ps. lxix. 'Domine ad adjuvandum.' S S A T B with orch.[3]

136. Steffani. Motet, 'Qui diligit filium.' S S A T B with bass. See 43 and 160, where the words are 'Qui diligit Mariam.'

152. Bononcini. Te Deum[4]. S A T B with orch.

247. Marenzio. Madrigal, 'Dolorosi martiri.' S A T T B with bass. See 43, 188, p. 197.

252. Byrd. Motet, 'Emendemus in melius.' S M A T B with bass.

[1] Perf. at the Mendicanti, Venice, 1740.

[2] These books were bought at the sale of Dr Boyce's music in April, 1779, by Dr Bever, for 14 guineas, and, at the sale of the latter's library in 1798, by Lord Fitzwilliam.

[3] Prince de la Moskowa, viii. 478.

[4] Extracts in Fitz. Mus. i. 22, 53, ii. 33, 35.

(32.)

23 F 10. P. 1. Colonna. Dixit Dominus. S S A T B with orch. See **42, 157.**

68. Buononcini. Antifona, 'Ave maris stella.' S A T B with orch.

98. Stradella. Madrigal, 'Clori son fido amante.' S S A T B with bass. See **22, 43.**

109. Buononcini. Canzona, 'Foss' io quel rossignuolo.' S S A T B with bass. See **43.**

121. Buononcini. 'Laudate pueri.' S A T B with orch.

175. ,, Mass, 'sine nomine' *a* 8. (Kyrie and Gloria only).

232. (Anon.[1]) The notes only of a composition—motet or madrigal—for S S S A B with bass. 5 pp.

33.

23 F 11. Volume of airs with orchestral acct.:—
[c. 1750, 24·8 × 35 (many blank in the middle), ff. 55 written at one end, and 7 at the other.]

Blow. Ode on St Cecilia's Day. "The glorious day." M A B and orch.

? ,, Symphony and air, 'Come bring the song.' A. Probably from the New-Year's Ode, 1700.

Purcell. Frost Scene (King Arthur).

,, 'Hither this way' ,,

,, 'Hear, ye gods of Britain' (Bonduca).

,, 'Next Winter comes' (Fairy Queen).

,, 'The pale and the purple rose' (Yorkshire Feast Song).

? ,, 'Return, Fond Muse' (G minor, A 3-4).

,, 'Wondrous Machine' (Ode on St Cecilia's Day).

,, 'Hence with your trifling deity' (Timon).

,, 'Return, return' (Timon).

,, 'The Father brave' (Duke of Gloucester's Birthday Ode).

,, 'You twice ten hundred deities' (Indian Queen).

,, 'While for a righteous cause he arms.'

,, 'The fife and all the harmony' (St Cecilia's Day).

,, 'View well those stars' (unfinished).

? ,, 'Away fond love, thou foe to rest' (G 3-4).

[1] On the inner side of front fly leaf is written "Manuscript by Dr Boyce."

The reverse of the book contains the following:—

Anon. Rec. and Air (apparently from some Ode on St Cecilia's Day) 'Celestial Muse that dost command the soul,' and 'The goddess swift as lightning came,' for treble voice and orchestra.

34, 35.

23 F 12, 13. Two volumes containing MS. scores of Wilbye's madrigals, made from the original part-books, printed 1598 and 1609. This whole set of books (down to no. 40 inclusive) belonged to Dr Bever, and the scores were no doubt made by his copyist, Didsbury. The last four madrigals in the second set (35) are in the following order, instead of the order in the printed books: 'Softly, O softly,' 'Long have I made,' 'Draw on, sweet night,' and 'Stay, Corydon.' The list of contents will be found in Rimbault's Bibliotheca Madrigaliana, pp. 11 and 28, and the works themselves in the Musical Antiquarian Society's edition, 1841 and 1846.

[c. 1780, 23 × 29, ff. 82, 118.]

36.

23 F 14. Morley's Madrigals. Score made from the part-books of 1600.[1]

[c. 1780, 23 × 29, ff. 88 written.]

37.

23 F 15. Morley's Canzonets. Score made from the part-books. Together with other madrigals by the same composer:—

[c. 1780, 22·5 × 28·5, ff. 140.]

17 Canzonets (1597) (Bibl. Madr., p. 10).

'Arise, awake,' from the Triumphs of Oriana, p. 101.

Ballets (printed 1595, Bibl. Mad. p. 6) with the exception of 'Phillis, I fain would die now' (see below).

[1] The copyist's note runs 'This and the following from the Originals printed by Thos. Este Lond: 1600. With a few variations from the original order, but no omissions.' The date 1600 is that of the second edition. The 'variations' consist of occasional alterations in the disposition of the parts, the order of the madrigals being the same as in the part-books. The list of contents of the 1st edition (1594) is given in Bibl. Madr. p. 6.

'O Amica mea,' from A Plaine and Easie Introduction (1597).
The works for six and seven voices from the canzonets of 1597.
'Phillis, I fain would die now,' from the ballets of 1595.

38.

23 F 16. Morley's Canzonets for two and three voices. Score made from the part-books :—

[c. 1780, 23 × 29, ff. 79 written.]

Canzonets in two parts (1595, Bibl. Madr., p. 5).
„ in three parts (1593). Nos. 3 and 4 of these transposed in order[1].

39.

23 F 17. Morley's Madrigals and Canzonets. Score made from the part-books[2]:—

Madrigals selected out of Italian authors (1598, Bibl. Madr., p. 11).

[c. 1780, 23 × 29, ff. 70.]

The Canzonets of 1597, and 'Arise, awake,' as in no. 37.

[c. 1720, 23 × 29, ff. 34.]

40.

23 F 18. 'The Triumphs of Oriana.' Score made from the part-books of 1601[3].

[c. 1780, 23 × 28·5, ff. 100.]

41.

24 F 1. Volume of 'XII. Motets and Madrigals for 4, 5, and 6 voices out of the library of the Academy of Ancient Music, London':—

[c. 1765, 28·5 × 22, ff. 23.]

p. 1. Lupi, Eduardi. Motet, 'Audivi vocem de coelo.' S S A A T B[4].
5. Anon. Motet, 'Agnus Dei.' S S A A B B.
8. Palestrina. Motet, 'Exaltabo te, Deus[5].' S M A A Be. (B. & H. ix. No. 41.)

[1] 'Printed by Thomas Este, 1606' (i.e. 2nd edition of the three-part Canzonets).
[2] The latter part of the volume is older than the rest of the set.
[3] Morley's 'Arise, awake,' and 'Hard by a crystal fountain' are omitted, as they occur in other books of the set. The original part-books, though dated 1601, were not actually published till 1603. See Dict. of Nat. Biog. *sub voce* East.
[4] Fitz. Mus. v. 34. Prince de la Moskowa, vi. 233.
[5] Burney, iii. 191. First pub. 1593.

p. 14. Palestrina. Motet, 'Angelus Domini.' S M A A T. (B. & H. ix. No. 26).

20. Anon. Motet, 'Lauda anima mea.' S A T B.

24. Palestrina. Madrigal, 'Io son ferito, ahi lasso.' S M A A T. (B. & H. xxviii. 179).

31. Marenzio. Madrigal, 'Perchè di pioggia.' A T T Be B. See 188, p. 234.

35. Marenzio. Madrigal, 'Disse a l' amata mia[1].' S A T B. See 187, p. 10.

40. Paolo Petti. Madrigal, 'Cruda Amarilli.' S A T T B. See 31.

49. Vittoria. Motet, 'Ascendens Christus.' S S M A T. See 57.

55. „ (2nd part) 'Ascendit Deus.' S S M A T.

61. John Farmer. Madrigal, 'Cease now thy mourning.' (1599, No. 13). A T T B.

42.

24 F 2. Dixit Dominus by Bassani. S A T B and orch. Score.

„ „ by Colonna. S S A T B and orch. See 32 and 157.

[c. 1750, 29 × 23·6, ff. 56.]

43.

24 F 3. Volume of Masses, Motets and Madrigals by Italian composers:—

[c. 1730, 22·5 × 28·2, ff. 86.]

p. 1. Ottavio Pitoni. Mass in D, *a* 8 (double chorus) with orch.

86. „ „ Dixit Dominus in B flat, *a* 8 (double chorus) unaccompanied.

113. Vittoria. Motet (In Sabbato Sancto) 'Regina Coeli.' S A A T B.

117. „ „ (In Adventu Domini) 'Alma Redemptoris,' *a* 8.

123. „ „ (2nd part) 'Tu quae genuisti,' *a* 8.

132. „ Missa, 'Gaudeamus.' S S A A T B.

141. Palestrina. Missa, 'O regem coeli.' B. H. x. 37[2].

173. Prince of Venosa. Madrigal, 'Ah dolente Partita.' S A T T B and bass.

[c. 1730, ff. 8.]

177. „ The same without instrumental bass until near the end.

[1] Hawkins iii. 198.

[2] First printed 1572. The full title of the printed mass is given in the MS.

181 ? Prince of Venosa. Madrigal, 'Una farfalla cupida.' S A T T B.
185 ? ,, ,, ,, 'Ma chi di ciò sospira.' S A T T B.

(New pagination.) [later MS. c. 1750, same size, ff. 16.]

p. 1. Steffani. Motet, 'Qui diligit Mariam.' S S A T B and bass. See **31** and **160**.
18. Stradella. Madrigal, 'Clori son fido amante.' S S A T B and bass. See **22** and **32**.
28. Steffani. Madrigal, 'Al rigor d' un bel sembiante.' (La Spagnuola) S A T and bass. See **22**.

(New pagination.) [c. 1750, same size, ff. 41, 2 blank.]

p. 1. Buononcini. Canzona, 'Foss' io quel rossignuolo.' S S A T B and bass. See **32**.
15. ,, Madrigal (Lontananza), 'Mentre lunge ti stai.' S S A B and bass. See **22**.
30. ,, Scherzo, 'Quanto lessi d' amore.' S A T B and bass. See **31**.
44. Paolo Petti. Madrigal, 'Cruda Amarilli.' S A T T B. See **31** and **41**.
50. Bernabei. Motet, 'Tribulationes cordis mei.' S S A T B and bass. See **31**.
61. Marenzio. Madrigal, 'Dolorosi martiri.' S A T T B. See **31** and **188**.
66. ,, ,, 'Giunto alla Tomba.' S A T T B. See **31** and **189**.
70. Stradella. Madrigal, 'Piangete occhi dolente.' S S A T B and bass. See **182**.

(New pagination.) [c. 1750, same size, ff. 22.]

1. Anon. Motet, 'Beatus vir[1].' S S A T B.
9. ,, ,, 'In convertendo[1].' S S S A A T T B B B.

Merula. Madrigal, 'Nominativo, hic, haec, hoc.' S A T.

[ff. 12.]

44.

24 F 4. Volume of motets, dramatic scenes, etc., by Italian composers:—

[1704, 22·4 × 28, ff. 186.]

Folio.

1. Stradella. Motet, 'Benedictus Dominus Deus.' S A.

[1] These two works are in the handwriting of Dr Boyce by whom this volume seems to have been used for **31** and **32**; part of this book may have been among the materials left by Dr Maurice Greene.

64

Folio.

8. Stradella. Scena, Nero, o l' incendio di Roma, 'Sopra un eccelsa Torre.' B.

13 b. Pietro Simone Agostini. Scena, La Morte di Nerone, 'Lumi miei.' B.

18 b. Anon. Scena, Sansone pentito, 'Era già stanco il ciel.' B.

22. Stradella. Scena, Seneca svenato, 'Se Nerone lo vuole.' B. See 129.

27. Cesti. La Corte di Roma, 'Era l'Alba vicina[1].' S. with acct.

33 b. Durante. Motet, 'Cantate Domino[2].' S S B and bass.

39 b. Rossi. Motet, 'O si quis daret.' S S S with acct.

46 b. Virgilio Manocchi. Motet, 'Surge, surge.' S S S and bass.

53 b. Giov. Bicilli. Motet, 'Det canticum laudis.' S S and bass.

57. Benevoli. Motet, 'Fremebat furore ductus.' S and bass.

61 b. Anon. Motet, 'O tubae clangentes.' S with orch.[3]

82. Sifaccio. Motet, 'Tantum ergo.' S and bass.

82 b. Carissimi. Motet, 'Lucifer coelestis olim.' B and bass.

84 b. ,, ,, 'O vulnera doloris.' B and bass.

86 b. Stradella. Scena, La Medea, 'Già languiva la notte.' See 167.

95. Rossi. Duet, 'Occhi quei vaghi azuri.' S B.

97. ,, 'Pensoso, afflitto.' S.

98 b. Anon. 'Perchè piangete.' S.

100. Rossi. 'Anime voi che sete.' S.

101 b. Melani. 'Fileno, Idolo mio.' S.

103. Rossi. 'Sera alquanto addormentato.' S.

105 b. Anon. 'Nel Giardin della speranza.' S.

106 b. Rossi. 'Che volete da me.' S.

108 b. Rossi. 'Sospiri olà che fate.' S.

110. Cesti. 'Lungi, lungi dal core.' S.

111. Cesti. Duet, 'Soffrite tacete.' S S.

112 b. Stradella. Duet, 'Amore e lo Sdegno,' S B, from the serenata, 86. The symphony is on fol. 118.

116. Pietro Reggio. Duet, 'Quando l' alma puo si duole.' S.

117 b. ,, ,, ,, 'Taci, ohimè, non pianger più.' S B.

118 b. Giac. Greber. 'La cagion de miei tormenti[4].' S and orch.

[1] Words by Salvator Rosa. [2] Fitz. Mus. i. 18.

[3] Violins, primo and secondo, Tromba, Violetta, Violoncino ed Organo.

[4] 'Parole da Sig. Nicola Francesco Haim.' For a few years after the date of this MS. (see note on next page) Greber and Haym (as his name is generally spelt), played a prominent part in the early history of Opera in England.

Folio.		
120 b.	Stradella.	'Solca il Mar.' A.
125 b.	,,	'Soccorso, olà.' A.
131 b.	,,	'Deh, frenate.' B.
135 b.	,,	'Da mille pene." S.
139 b.	,,	Amorosa Partita, 'Eccomi acciuto.' B.
141 b.	,,	'Dalle sponde del Tebro.' B.
144.	,,	'Non me ne fate.' B.
146.	,,	La Saetta, 'Mortali, che sara.' B.
151 b.	,,	Il Mida, 'Poi ch' avaro desio.' B.
157.	,,	Il Belisario, 'Privo delle sue luci.' B.
160 b.	,,	'Sopra candido foglio.' S.
163.	,,	'In quel sol.' S.
165 b.	,,	'Il più misero amante.' S. See **129**.
168 b.	,,	'Ombre voi che celate.' S.
171 b.	Carissimi.	'Sù, sù, fortuna.' S.
174 b.	Celano.	'Fuggian l' ombre del suol.' S.
178.	Pietro Simone Agostini.	'All' erta mio core.' B.
183.	Foggia (Canto solo per ogni tempo)	'Cessate, deh, cessate.' S[1].

45.

24 F 6. Volume of Cantatas, Arias, etc. for soprano, all but one (see below) by Buononcini :—

[20·6 × 26·5.]

Cantata, 'Cieco Nume tiranno.'

[c. 1750, ff. 4.]

Aria, 'Io non pretenda, o bella.'

[c. 1699, ff. 48; all to end of vol. in same writing.]

Cantata, 'Venga chi vedea.'

,, 'Se gelosia crudele.' Dated 1699.

,, 'Cerco ne sò trovar.' Dated 1698.

,, 'Che fai, mio cor.' Dated 1699.

,, 'Sorge l' alba.'

(By Gasparini.) Cantata, 'Sento nel sen combattere' (in E). See **46**.

Aria, 'Vanne, vanne.'

A page of eight-part counterpoint (perhaps a sketch).

Cantata, 'Infelice al mio povero core.' Dated 1699.

,, 'Pianto mio che sangue sei.' Dated 1699.

,, 'Vanno sospetto, o Clori.'

[1] At the end of the volume appear the words 'Fine 4. Novemb. 1704.'

Aria, 'Port' in seno un certo core.'
Aria (with violin obbligato) 'Per non esser.'

46.

24 F 7. Volume of Cantatas, Arias, etc. by Italian composers :—
[early 18th cent.]

Bononcini. 'Peno, peno, e l' alma fedele.' S. See 52.
[21·5 × 29, ff. 2.]

Lotti. 'Ti sento, o Dio, ben date.' S with oboe obbligato.
[22·5 × 29·3, ff. 118.]

Bononcini. 'Lungi dal ben ch' adoro.' S.
" 'La dove anzi o vetusto.' S with viol da gamba obbligato.
" 'Qual oggetto.' S.
" 'Crudelissima Dori.' S with violin obbligato.
" 'Nel petto ho sol un core.' S.
" 'Lusinghiere speranza.'
" 'Lungi dal ben ch' adoro.' S with viol da gamba obbligato. See above.
" 'Ditemi che cose.' S.
" 'Vendicatemi.' S with viol da gamba obbligato.
" 'Rossignuolo.' S.
" 'Gia vincitor del verno.' S.
" 'Era nella stagione.' B.
" 'No che creder mai più.' B.
Gasparini. 'Dove sei, dove t' ascondi.' S.
G. D. Violone. 'Una beltà divina.' S.
Giov. Aldrovandini. 'Onda chiara che nel rio.' S.
F. Mancini. 'Su le fiorite sponde.' S.
Gasparini. 'Sento nel sen combattere.' S (in D). See 45.

47.

24 F 8. Score of Act I. of Bononcini's opera, 'Etearco.'
[1703, 22 × 30, ff. 52.]

48.

24 F 9. Score of Stradella's Oratorio, 'San Giovanni Battista[1].'
[c. 1676, 22·7 × 32·6, ff. 50.]

[1] See account of the work in Burney, iv. 105.

49.

24 F 10. Volume of Cantatas, arias, etc., for soprano solo with acct. by Italian composers :—

[c. 1730, 20·8 × 28, ff. 66.]

Albinoni. 'Sei mia speme.' (Capranica, 1726.)
G. Bencini. 'Fileno, April s' intorna.'
? Leo. 'Tortora che il suo bene[1].'
Leo. 'Son qual timida cervetta.' (Capranica, 1726.)
Vinci. 'Non ha ragione.' (Alle Dame, 1726.)
G. Porta. 'Ape amorosa.'
,, 'Mi credi infedele' (from 'Celestino').
Bencini. 'Qual dispersa tortorella.'
,, 'Impara a non temer.'
Porta. 'Come la fronda' (from 'Celestino').
,, 'La sorte mia tiranna' ,,
Bencini. 'Consolati sul sasso.'
Porta. 'Sdegnato il cor non è' (from 'Celestino').
Anon. 'In si torbida puorella.'
Anon. 'A lui vanne prega e piangi.'

50.

24 F 11. Volume of Italian songs and duets :—

[early 18th cent., 21·8 × 28·3, ff. 63.]

Gasparini. 'Se lontana da me.' S.
Bononcini. 'Titolo di costante.' S.
Pasquini. 'Mio Cor, mio Cor.' S.
Bassani. 'Ardea di due begl' occhi.' S.
Bononcini. 'Impara a non dar fede.' S.
Anon. 'Fide piante ombre.' S.
,, 'Arcier che m' hai ferita.' S.
,, 'Tenerezze deh cessate.' S (8 bars only).
Astorga. 'Novo dardo il sen.' S. See **51**.
,, 'Ne solinghi recessi.' S. See **52**.
Handel. 'Lungi dal mio bel nume.' S. (H.-G. l. 110.)
Steffani. 'Mi voglio far.' A T. See **22, 103**.
,, 'Sia maledetto amor.' A B. See **21**.
,, 'Pria ch' io faccia.' S S. See **22, 103**.
,, 'Quante care.' S S. See **20, 103**.
,, 'Ribellatevi.' S S. See **17, 22** and **103**.

[1] The composer's name is almost illegible, but is apparently 'Leo.'

Reverse of vol.:

Buononcini. 'Se mai saprai che il ciel crudele.' S. See **51**.

51.

24 F 12. Volume of Italian cantatas, arias, etc.:—

[early 18th cent., 22·7 × 27·6, ff. 124.]

Porpora. 'Cora amante.' S.
,, 'Torno a voi, piante amorose.' S.
,, 'Se vuoi saper perchè.' S.
A. Scarlatti. 'Ne languidi respiri.' S.
,, 'Ecco ch' a voi ritorno.' S.
,, 'O pace del mio cor.' S.
Mancini. 'Te 'l dice a povero core.' S.
Marcello. 'Senza il caro e dolce.' S.
,, 'Ti sento amor.' S.
Giov. Giorgi. 'In quel rio.' S.
,, ,, 'Lascia il crin di bella Aurora.' S.
,, ,, 'Se vuoi ch' io viva, o cara.' S.
,, ,, 'Sento che il cor sospira.' S.
Marcello. 'Pecorelle.' S.
Giorgi. 'Questa un giorno.' S.
G. B. Buononcini. 'Anima del cor mio.' S.
,, ,, 'Se mai saprai che il ciel crudele.' S. See **50**.
Marcantonio Buononcini. 'Glori dal colle al prato[1].' S.
Handel. 'Ninfe e Pastori.' S. (H.-G. li. 6).
Caldara. 'Penso alla mia fortuna.' S.
,, 'Amo più l' Ire vostro.' S.
Astorga. 'Novo dardo il sen.' S. See **50**.
Amadei. 'Pastorella sventurata.' S.
Mantel. 'Temo che menzognero.' S.
,, 'Veggo ha selva e il monte.' S.
,, 'When Agamemnon with his fate displeased.'
,, 'Dunque le mie speranze.' S.
,, 'Celinda, o Dio!' S.
Handel. 'Irene, Idolo mio.' S. (in A minor, instead of E minor. H.-G. l. 102).
,, 'Lungi n' ando Fileno.' (H.-G. l. 134.)

[1] The MS. is headed 'Antonia Bononcini.'

Handel. 'Quando sperasti, o core.' (H.-G. li. 64.)
,, 'Lungi da me, pensier tiranno.' S. (in G minor, H.-G. l. 122).
,, 'Son Gelsomino' (Il Gelsomino). A. (in G major, H.-G. li. 125).
,, 'Dolce pur d' amor l' affanno.' (H.-G. l. 68.)
,, 'Sento la che ristretto.' S. (in C minor, H.-G. li. 90).
,, 'Mi palpita il cor[1].' (H.-G. l. 153.)
,, 'L' aure grate, il fresco rio' (La Solitudine). (H.-G. l. 107.)

52.

24 F 13. Volume of motets, cantatas, etc. in score :—
[c. 1730, 23·2 × 29·3, ff. 48 written, 69 blank.]

Clari. Motet, 'Astra fulgi da serena.' S. with orch.
Tosi. 'Io che per colpa.' S.
,, 'Per consolar mie pene.' S.
,, 'Oh sapessi del core.' S.
Astorga. 'Non sò, non sò di pene.' S.
,, 'Del sol cocente.' S.
,, 'Ne solinghi recessi.' S. See **50**.
,, 'Tu parti?' S.
,, 'Quella Fileno.' S.
Bigaglia. 'Oh! Metilde.' S.
Hasse. 'Di che ti lagni.' S.
Vinci. 'Finche in ciel saran.' S with violin obbligato.
Bononcini. 'Peno, peno, e l' alma fedele.' A. See **44**[2].
,, 'Chiudete mi per sempre.' S.

53.

24 F 14. Volume of Italian songs in score :—
[c. 1730—50.]

Avontano. 'Con lusinghieri accenti.' S.
[21·3 × 28·8, ff. 10.]
Auletta. 'Se vedesse l' idol mio.' A.
[22 × 26·4, ff. 6.]

[1] This is without the final air 'Se un dì m' adora,' although 'L' Aria' is marked by way of cue at the end of the recitative.

[2] Bartleman notes at the end of this volume, that the theme of this song is identical with that of Handel's 'Zion now her head shall raise' in 'Judas Maccabeus.'

Leo. 'Se la fede.' S.

[21·3 × 26, ff. 8.]

Vinci. 'Se la cura è a me negata[1].' A.

[25·7 × 27·5, ff. 8.]

Anon. 'Io ti lascio.' T.

[21·6 × 29·5, ff. 28.]

Pergolese. 'Gemo in un punto.' S.
Giaii. 'Se niegha e molti argenti.' S.
Galuppi[2]. 'Già si sa che un empio sei.' S.
Hasse. 'Ah che nel dirti addio.' S.

[20·6 × 27·4, ff. 4.]

Pergolese. 'Grandi e ver son le tue pene.' S.

[20·8 × 27·9, ff. 4.]

? Giacomelli[3]. 'Sposa non mi conosci.' S.

[20·6 × 27·5, ff. 10.]

Hasse. 'Reca la pace.' M.

54.

24 F 15. Volume of Italian Opera Songs :—

[c. 1722, 22·6 × 29·3.]

Songs from an opera 'San Giovanni Grisostomo' by 'Signora Diana.' (Opera Terza) :—

[ff. 8.]

'Tutta furie, e tutta sdegno.' A.
'L' un crudele un tiranno.' A.
'Non mi dir, madre, taci.' A.
'Vorrei potenti, dir.' S with 'Violini soli e pizzicato.'

Handel. Songs from 'Floridante[4]' :—

[ff. 8.]

'Vivere per penare.' S. (without the recitative). (H.-G. lxv. 97.)
'Se dolce m' era già.' S. (H.-G. lxv. 94.)
'Dimmi, o speme.' S. (H.-G. lxv. 6.)

Bononcini. Songs from 'Il Crispo'[5] :—

[ff. 4.]

'Vaghe luci, ch' il cor mi beate.' S.
'Se vedete i pensier.' S.

[1] 'In Roma.'

[2] The name 'Bartolomeo' is almost certainly a clerical error for 'Baldassare.'

[3] Ascribed to Latilla in index of volume; the song bears the name of 'Sigr. Geminiano Giacomelli.'

[4] Perf. London, 1720.

[5] Perf. London, 1722.

Anon. 'Brutta moglie.' T.

[ff. 8.]

Polaroli. 'Sento applausi' from 'San Giov. Grisostomo 2da[1].' S.

Buononcini. 'Al sommo di bel diletto.' S S. (duet from 'Il Ciro[2]').

[ff. 71.]

Buononcini. 'Se vuoi che in pace io mora.' S. (from 'Astarto[3]').

,, 'Amante e sposa.' S. (from 'Astarto[3]').

Handel. 'Se risolvi abbandonarmi.' S. with recit. (from 'Floridante[3].' H.-G. lxv. 87).

A. Scarlatti. 'Io sembro appunto quell' augelletto.' S. (from a Serenata).

Buononcini. 'E pure in mezzo all' armi.' S. (from 'Muzio Scevola[4],' Act. II.).

Handel. 'Deh fuggi un traditore.' S. (from 'Radamisto[3].' H.-G. lxiii. 7).

,, 'Con lui volate.' A. (from 'Muzio Scevola[4],' Act III. H.-G. lxiv. 36).

Porta. 'Il valor d' un nobil petto.' S. (from 'Il Numitore[4]').

Buononcini. 'Mio caro ben.' S S. (duet from 'Astarto[3]').

,, 'Innamorar e abbandonar.' S S. (duet from 'Astarto[3]').

Handel. 'Qual nave smarrita.' S. (from 'Radamisto[3].' H.-G. lxiii. 102).

,, 'Pupille sdegnose.' S. (from 'Muzio[4].' H.-G. lxiv. 13).

,, 'Si coronar voglio.' S. (from 'Floridante[3].' H.-G. lxv. 110).

,, 'Ah, dolce nome.' A. (from 'Muzio[4].' H.-G. lxiv. 49).

,, 'Ah chi vive di speranza.' S. (from 'Muzio[5]').

,, 'Vanne segui 'l mio desio.' S. (from 'Floridante[3].' H.-G. lxv. 99).

[1] Probably meaning *second act.*

[2] Possibly by Ariosti, whose opera thus entitled was perf. London, 1721.

[3] Perf. London, 1720.

[4] Perf. London, 1721.

[5] See Burney, iv. 277. The air is not in any of the published editions of the work.

Buononcini. 'Nò, più non bramo, nò.' S. (from 'Astarto[1]').
Ariosti. 'Soave già venir.' S. (from 'Muzio[2],' Act I.).
Buononcini. 'Son avvezza al aspro fato.' A. (from 'Il Ciro[3]').
Lotti. 'Se sol la mia morte.' S.

55.

24 F 16. Italian duets.

[c. 1730, 22·2 × 29, ff. 111.]

Twelve duets by Pietro Torri :—

'Nasce amor.' S S.
'Vo sfogando il mio lamento.' S B.
'Hai le Rose.' S S.
'Si consuma ardendo.' S A.
'Ch' io parta.' S S.
'È si grave il duol.' S T.
'Piagge fiorite.' S A.
'Tace il mar.' S A.
'Di senso privi.' S S.
'Da me lungi.' S T.
'Al rigor d' un cor ingrato.' S A. See 19.
'Langue geme.' S A.

Ten duets by Tommaso Carapella :—

i. 'Del mio sol.' S S.
ii. 'No, non cessate.' S S.
iii. 'Delle mie pene.' S S.
iv. 'No, no non sperate.' S S.
v. 'Lontananza crudel.' S S.
vi. 'O vinto Amor.' S A.
vii. 'L' amorosa accesa.' S A.
viii. 'Amarissime lagrime.' S A.
ix. 'Spietata gelosia.' S A.
x. 'Risuona il monte.' S B.

56.

24 F 17. Volume of Italian cantatas, madrigals, motets, etc. :—

[18th cent., 22 × 28·5.]

Handel. 'La Lucrezia[4].' S. dated 1710. (H.-G. li. 32.)

[ff. 24.]

[1] Perf. London, 1720. [2] Perf. London, 1721.

[3] See note 2 on previous page.

[4] Inscription 'Regalatami da Monsre. Reggio. Roma. 1773.' The book became Lord Fitzwilliam's in 1793.

Handel. 'Caro Autor.' S T. (H.-G. xxxii. 1.)
„ 'Giù nei Tartarei regni,' duet. (H.-G. xxxii. 24.)
„ 'Caro Amico' ('Poro[1]'). (H.-G. lxxix. 42.)
„ 'O Death' ('Messiah').
Lotti. Duet (L' Amor chi spera), 'Tirsi che fa il tuo core.' S S.
[ff. 29.]
„ Terzetto, 'Fugge dal Fonte al Fiume.' S S B.
„ Madrigal, 'Piange l' amante ucciso.' S A T B with bass.
„ Madrigal, 'In una siepe ombrosa.' S S A T B with bass. See **22** and **31**.
A. Scarlatti. 'Da sventura a sventura[2].' S.
[ff. 16.]
„ Madrigal. 'Cor mio, deh non languire[3].' S S S S A.
Leo. 'Christus factus est.' S S. See **27**.
[ff. 39.]
„ 'Miserere,' *a* 8. See **27**, **136**.
A. Scarlatti. Antifona, *a* 8, 'Tu es Petrus.'
[ff. 12.]
Leo. Motet, *a* 9, with bass, 'Heu nos miseros[4],' dated 1728.
[ff. 2.]

57.

24 F 18. Volume of Latin motets by various composers, prefaced by a few instrumental movements of a later date, and containing at the end of the book (reverse) sketches by Handel.

[1730, 20·6 × 26, ff. 56.]

Pietro Scarlatti. Three Minuets for violin.
T. Roseingrave. Three Minuets for violin.
? „ Two short (sonata) movements in D and G.
Bonno[5]. 'Dominus quando veneris.' S S A T B.

[1] Sig^r Senesino and Sig^ra Strada.

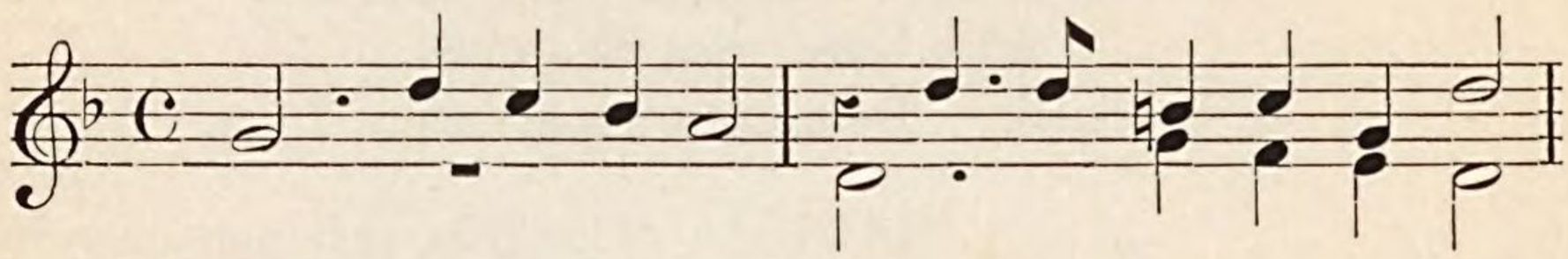
[2] Two copies, first in arrangement for harpsichord, and second in score for strings.

[3] 'Matrigale a cinque voci fatto per uso di sua Cesarea Maestà di Carlo Terzo Imperatore del Sigr. Cavaliere Alessandro Scarlatti.'

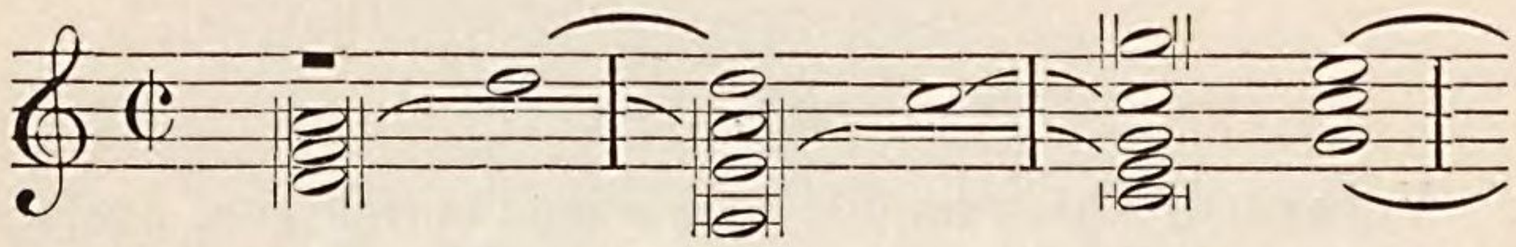
[4] 'Sr. Barbella mi regalò questo pezzo in Napoli. 1776.'

[5] 'Bonus.'

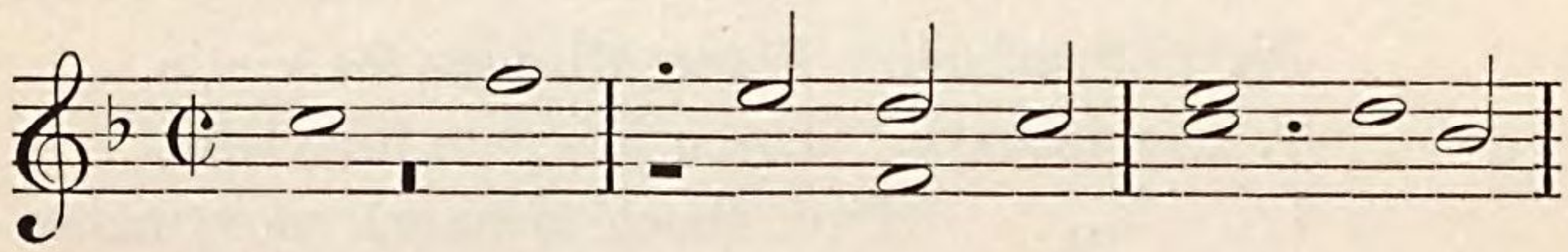
Bonno. (2nd part) 'Hei mihi Domine[1].' S S A T B.
Clemens non Papa. 'Pastores quidnam vidistis[2].' S S M A Be.
M. des Buissons. 'Misit Herodes.' S S M A Be.
Vittoria. 'Ascendens Christus.' S S M A T. See 41.
,, (2nd part) 'Ascendit Deus.' S S M A T.
,, 'Dum complerentur dies.' S S M A T.
,, (2nd part) 'Dum ergo essent.' S S M A T.
Vicardus (or Viancardus). 'Venite filii.' S S M A Be.
Praetorius. 'Adesto unus Deus.' S S M A Be.
Anon. 'Osculetur me.' S S M A Be.



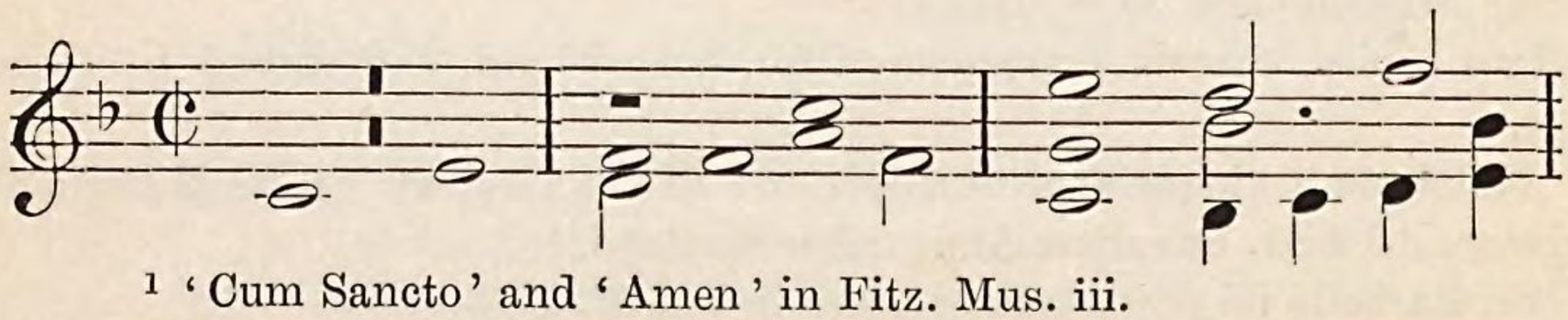
Anon. (2nd part) 'Introduxit me.' S S M A Be.
Vicardus ('Viancardus'). 'Laudate Dominum.' S S M A Be.
Praetorius. 'Non est bonum hominem.' S S M A Be.
Vittoria. 'Cum beatus Ignatius.' S S M A T.
? ,, 'Ignis, Crux, Bestiae.' S S M A T.



Vittoria. 'Descendit Angelus Domini.' S S M A T.
,, (2nd part) 'Ne timeas me.' S S M A T.
Anon. 'Stella quam viderant Magi.' S S S A.



M. des Buissons. 'Diligite inimicos.' S S M A Be.
? ,, ,, 'Timete Dominum.' S S M A Be.



[1] 'Cum Sancto' and 'Amen' in Fitz. Mus. iii.
[2] Printed 1555. Reprinted in Commer, Musica Batav. ii. 3.

Byrd. 'Exultate.' S S M A Be.

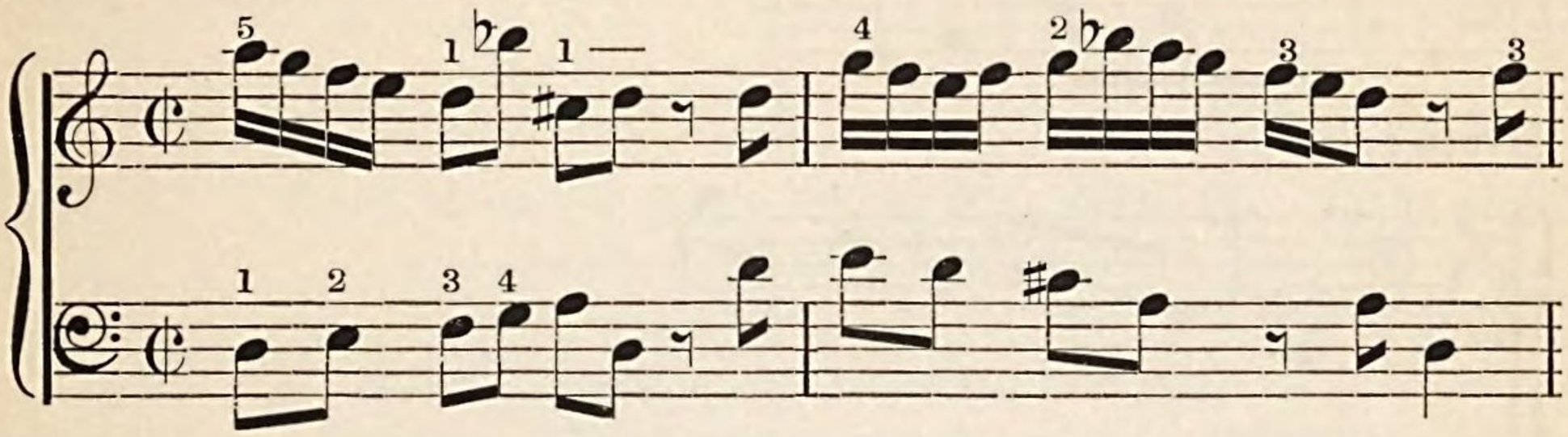
,, 'Inquirentes autem Dominum[1].' S S M A Be.

(Reverse of book):

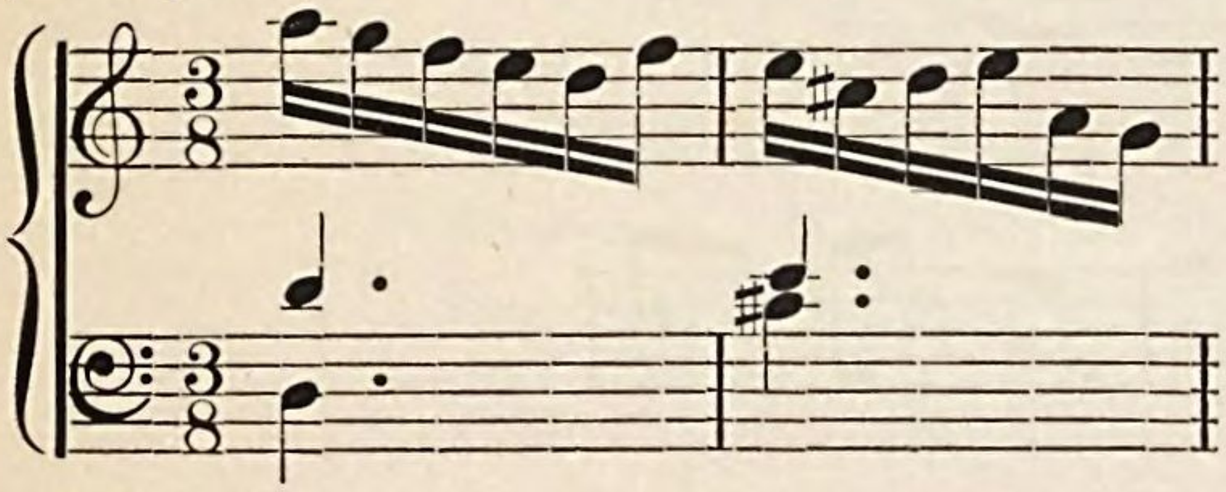
Anon. Two movements in C for harpsichord.

Handel. Suite in D minor for harpsichord[2]:—

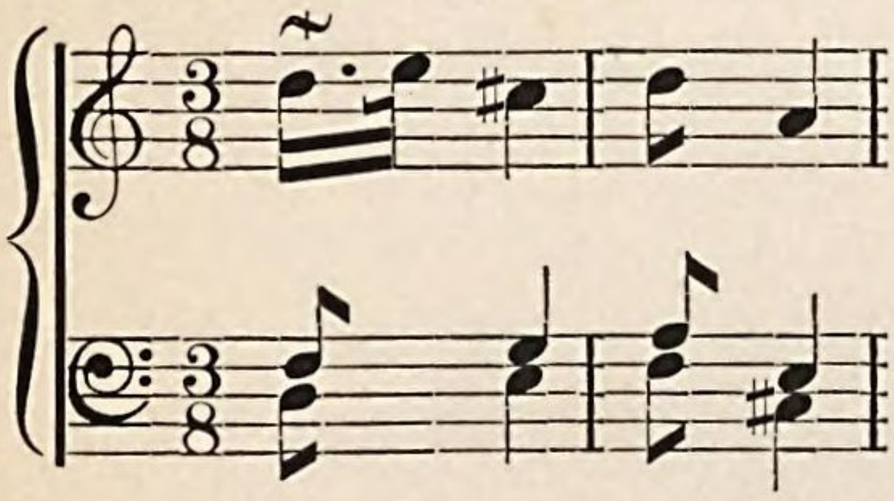
(Prelude or Allemande):—



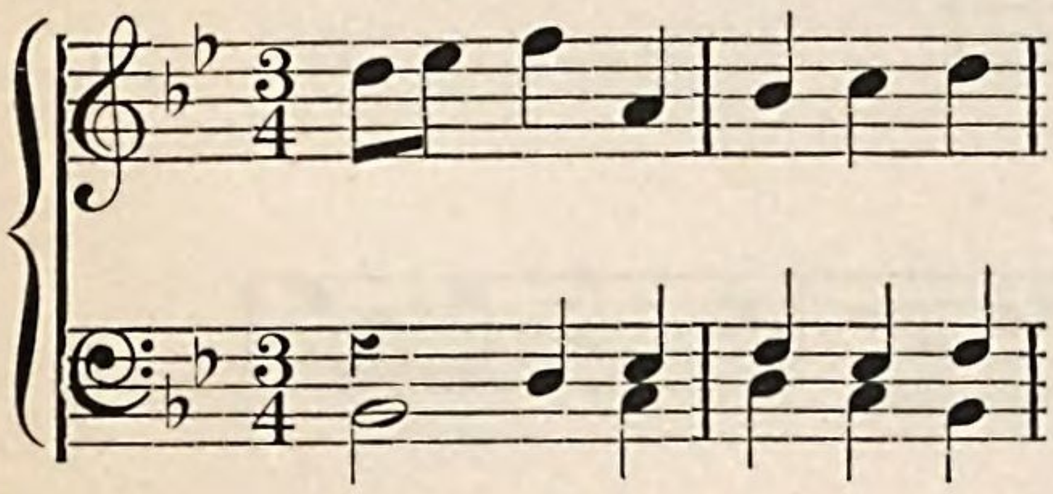
(Passepied?):—



(Presto, same subject as organ concerto, and finale of harpsichord suite in D minor &c., but many variations occur[3]):—



(Air) 'Più benigno.'

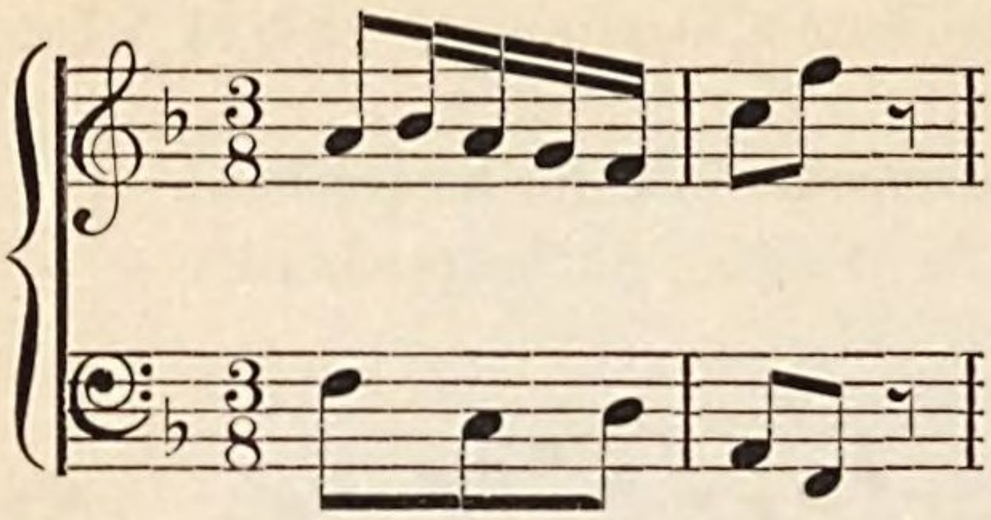


[1] The date '16 Oct. 1730' occurs here, as though the book ended originally at this point.

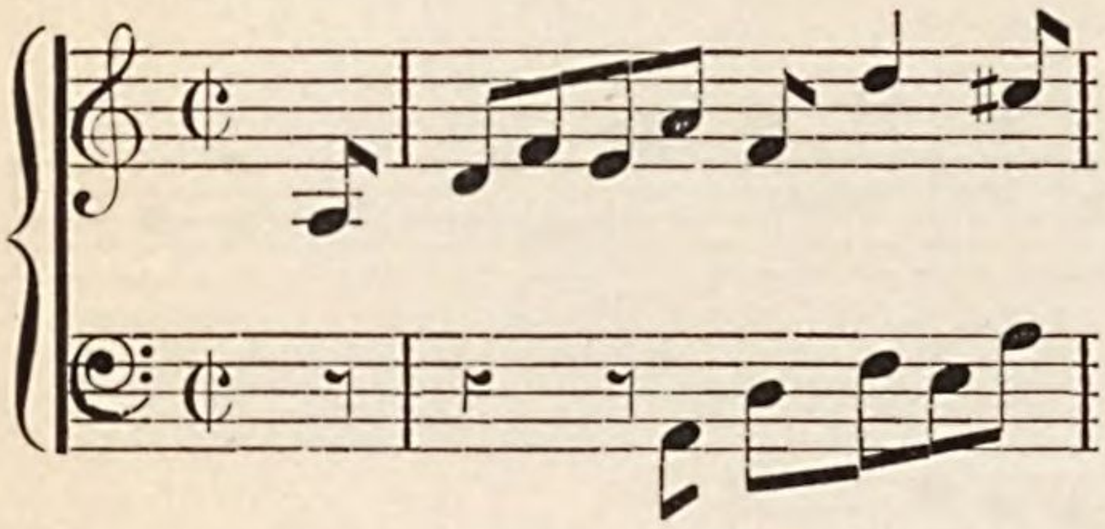
[2] This may possibly be made up from several compositions not yet identified.

[3] At end 'Mr Handel.'

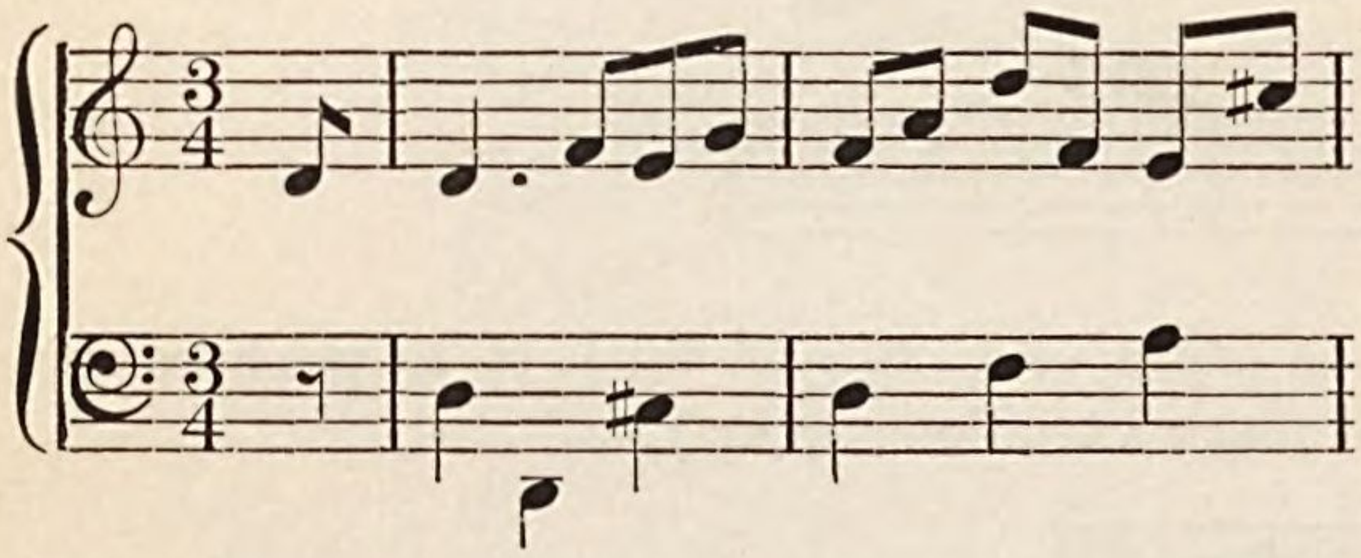
(Passepied ?[1]) :—



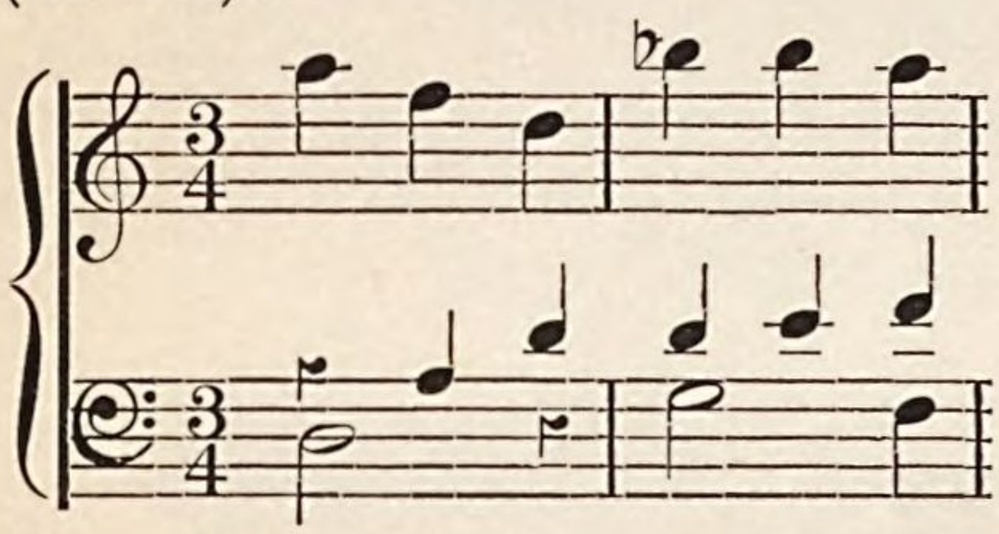
Vivace :—



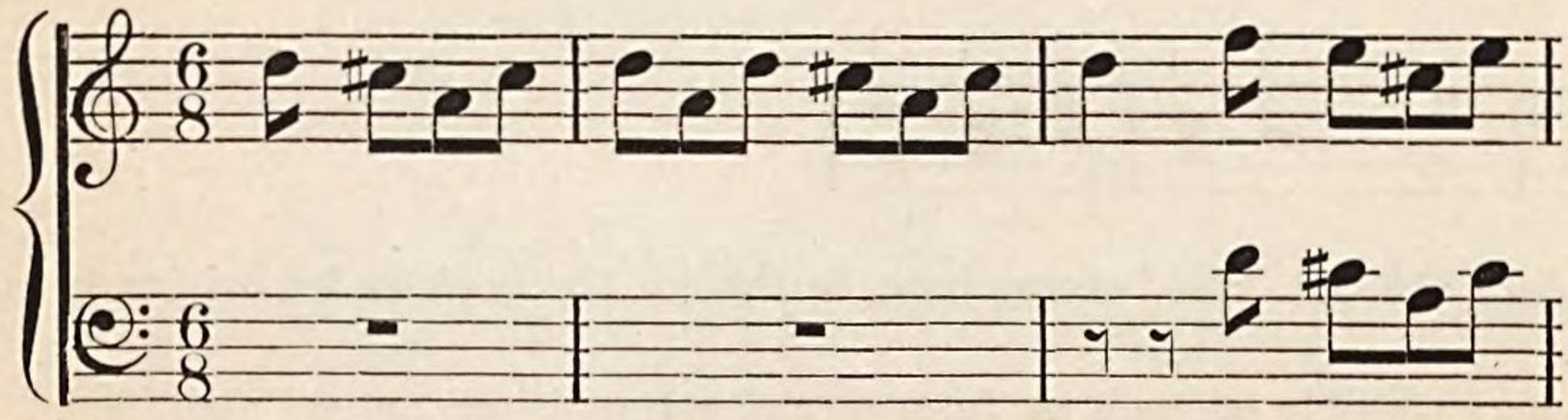
Courant :—



(Minuet) :—

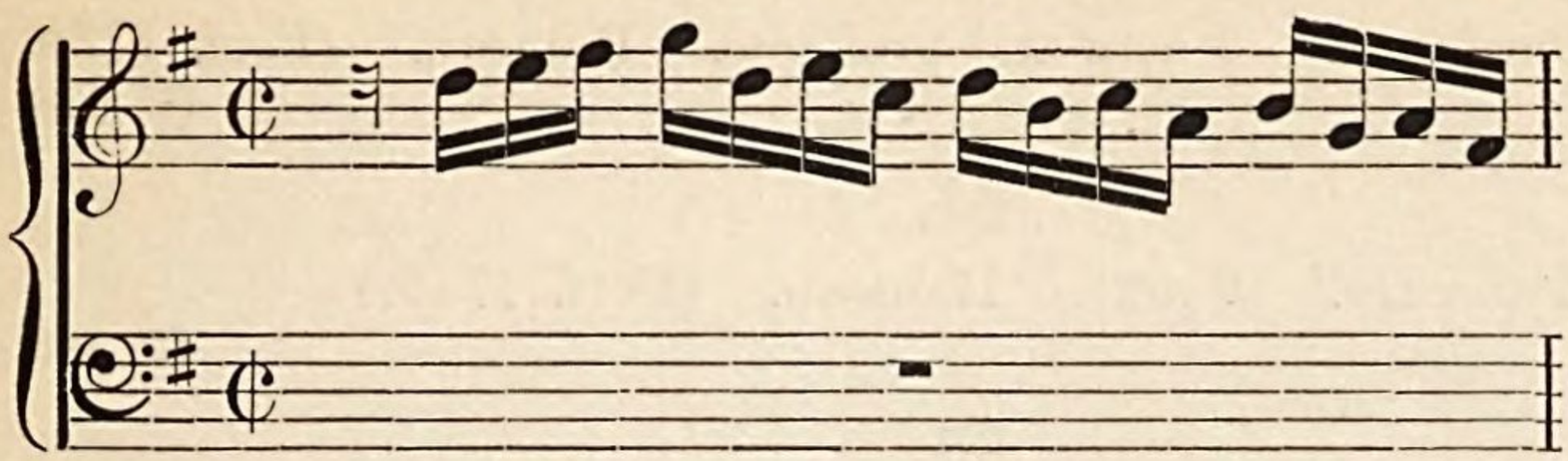


(Gigue) :—



[1] At end 'Sign^r Hendel.'

Movement from another suite, incomplete :—



58.

24 F 19. Volume of sacred music by Italian composers. 'Cose miste a cinque voci.' (S S A T B throughout.)
[c. 1730, 22·2 × 29, ff. 60.]

Anon. Kyrie and Christe in A minor.

Cafaro. Portions of a mass, viz. :—Kyrie, Amen, Gloria, and Sicut erat [1].

Bonno. Part of a mass: Christe eleison, Cum Sancto Spiritu, and Amen.

Durante. 'Protexisti me Deus' [2].

Leo. Kyrie and part of Gloria in F [3].

59.

59—65 and 303 are a set of Rameau's operas and ballets in score, (all in MS. except the last number).
[contemp., 34 × 25.]

22 G 1. 'Hippolyte et Aricie.' 5 acts. Rameau. (Perf. 1733.)
[ff. 186.]

60.

22 G 2. 'Les Indes Galantes.' Ballet, 4 'entrées.' Rameau. (Perf. 1735.)
[ff. 239.]

61.

22 G 3. 'Castor et Pollux.' 5 acts. Rameau. (Perf. 1737.)
[ff. 246.]

62.

22 G 4. 'Les Fêtes d'Hébé.' ballet, 3 'entrées.' Rameau. (Perf. 1739.)
[ff. 225.]

[1] The 'Amen' is in Fitz. Mus. ii. 50.
[2] Fitz. Mus. iv. 24.
[3] 'Kyrie' in Fitz. Mus. ii. 41.

63.

22 G 5. 'Dardanus.' 5 acts and prologue. Rameau. (Perf. 1739.)
[ff. 178.]

64.

22 G 6. 'Zoroastre.' 5 acts. Rameau. (Perf. 1749.)
[ff. 193.]

65.

22 G 7. 'Les Paladins.' 3 acts. Rameau. (Perf. 1760.)
[ff. 228.]

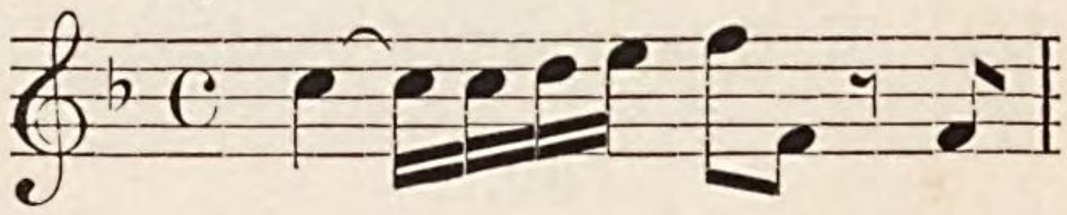
66.

22 G 10. Score of Geminiani's concertos[1], op. 2 and 3. See **320**.
[c. 1750, 33·8 × 23·4, ff. 80.]

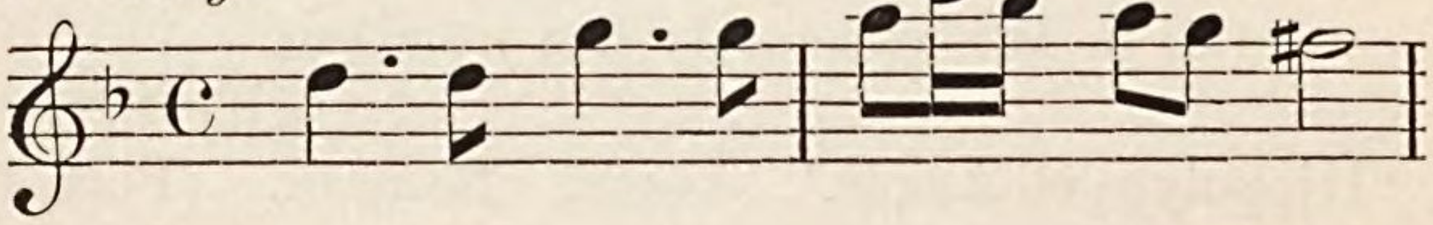
67.

22 G 14. Book of six sonatas by Corelli for violin and bass (possibly autograph).
[c. 1700, 20·8 × 26·9, ff. 23.]

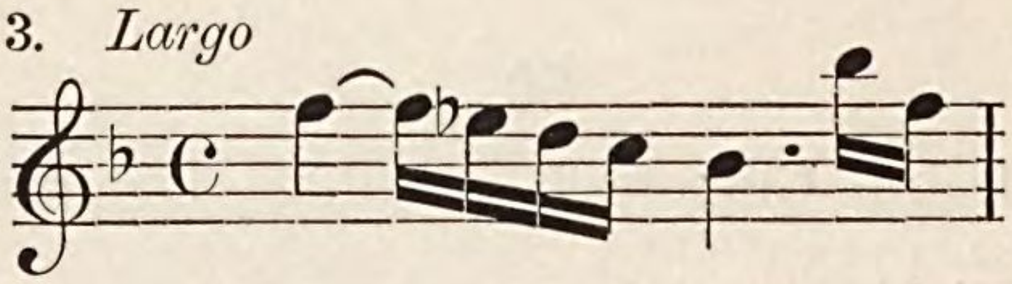
No. 1. *Largo*



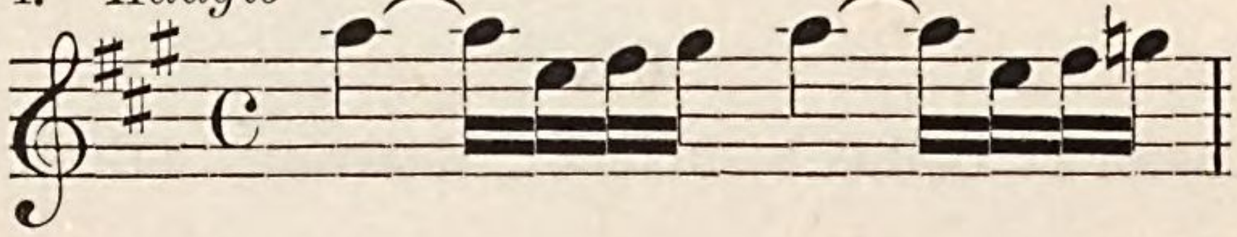
No. 2. *Adagio*



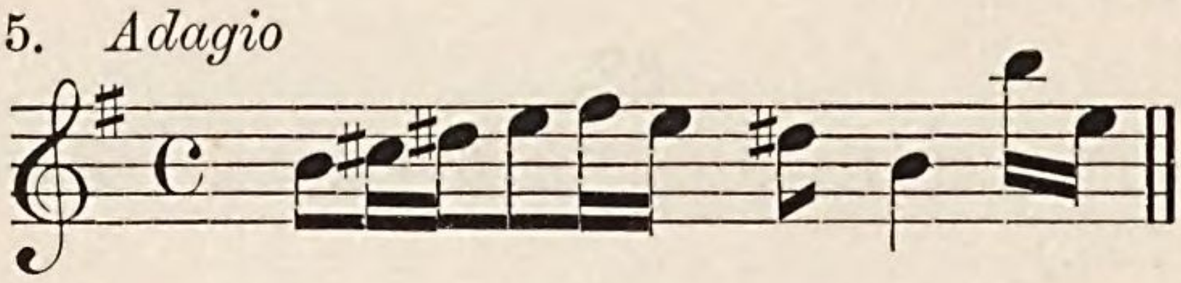
No. 3. *Largo*



No. 4. *Adagio*

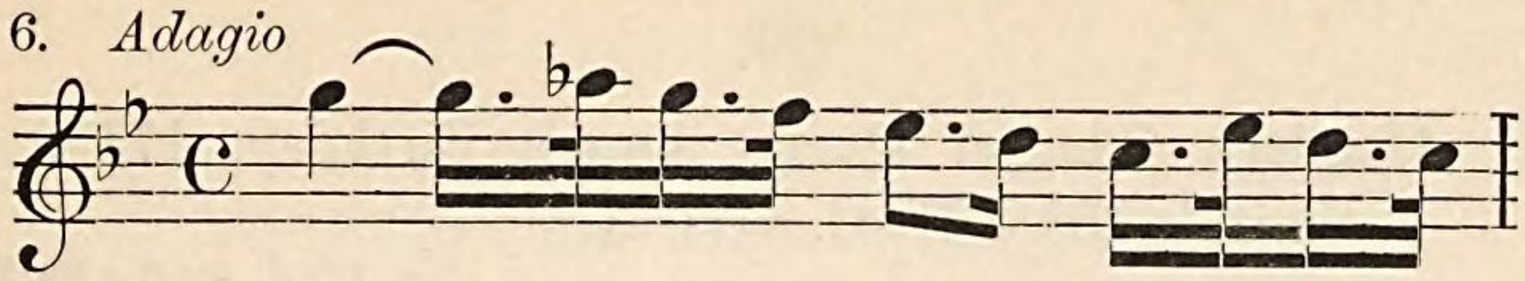


No. 5. *Adagio*



[1] 'Score made by Mr Butler, organist of St Margaret's, Westminster.' James Butler held this post from 1740 to 1774, the MSS. must have been made therefore between 1740 and 1764, the date at which it came into Lord Fitzwilliam's hands.

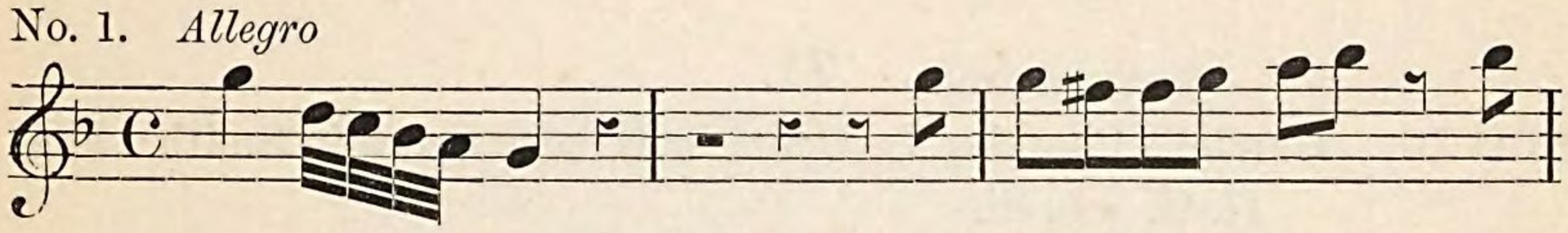
No. 6. *Adagio*



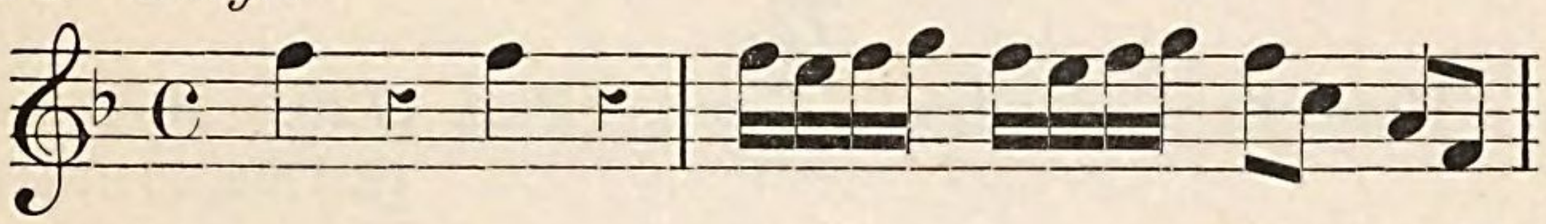
68.

23 G 2. Score of seven concertos for strings by Tartini.

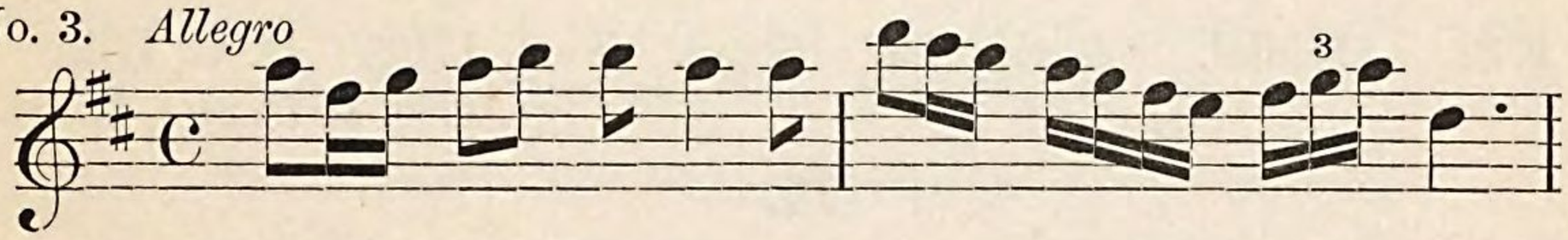
No. 1. *Allegro*



No. 2. *Allegro*



No. 3. *Allegro*



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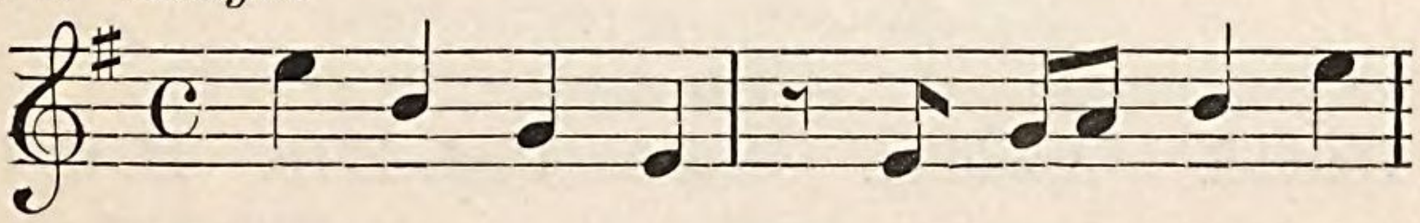
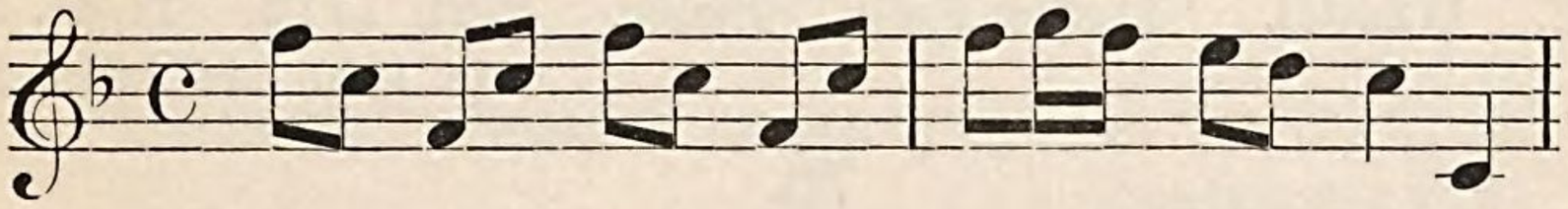


No. 5.

No. 6. *Allegro e spicco*



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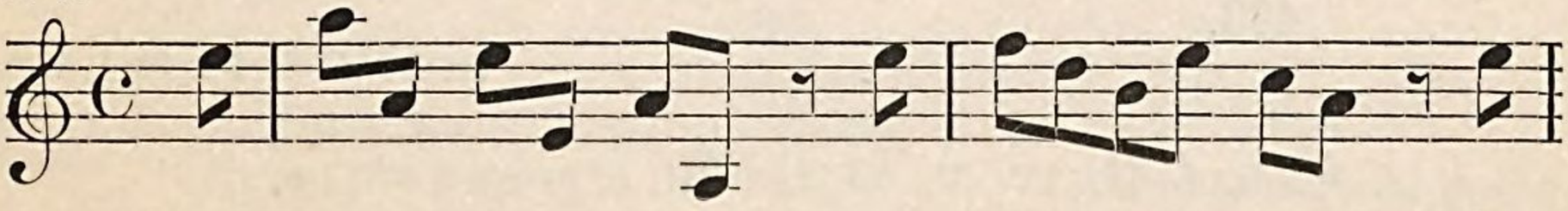


69.

23 G 8. Handel's Ode on Queen Anne's Birthday, 1713. Score. Smith's MS. H.-G. xlvi. A.

[c. 1755, 28·6 × 23·1, ff. 48.]

70.

23 G 9. Handel's Six Sonatas for flute, violin, and bass (from 'opera secunda'). H.-G. xxvii. 91—141.[1]

[c. 1732, 23·6 × 29·8, ff. 34.]

71.

23 G 10. Handel's Chandos Te Deum in B flat. Score in Smith's MS. H.-G. xxxvii.

[c. 1755, 23·5 × 28·8, ff. 96.]

72.

23 G 11. Handel's 'Radamisto.' Score. Perf. 1720. H.-G. lxiii.

[c. 1725, 19 × 27, ff. 101.]

73.

31 F 8. Handel. 'Agrippina.' Score. Perf. 1708. H.-G. lvii.

[c. 1720, 34·7 × 24·2, ff. 100.]

74.

31 F 9. Handel. 'Theseo.' Score. Perf. 1713. H.-G. lx.

[c. 1720, 34·7 × 24·2, ff. 75.]

75.

31 F 10. Handel. 'Amadigi.' Score. Perf. 1715. H.-G. lxii.

[c. 1720, 34·7 × 24·2, ff. 79.]

76.

31 F 11. Handel. Overture and act 3 of 'Muzio Scevola.' Score. Perf. 1721. H.-G. lxiv.

[c. 1721, 34·7 × 24·2, ff. 38.]

77.

31 F 12. Handel. 'Pastor Fido.' Score. Perf. 1712. H.-G. lix.

[c. 1720, 34·7 × 24·2, ff. 46.]

78.

32 G 16. J. C. Altnikol. Ricercare in 4 parts. For rest of vol. see **433.**

[c. 1745, 34·5 × 42·4, f. 1.]

[1] Nos. I., II., IV., V., VI. and VII. of printed edition.

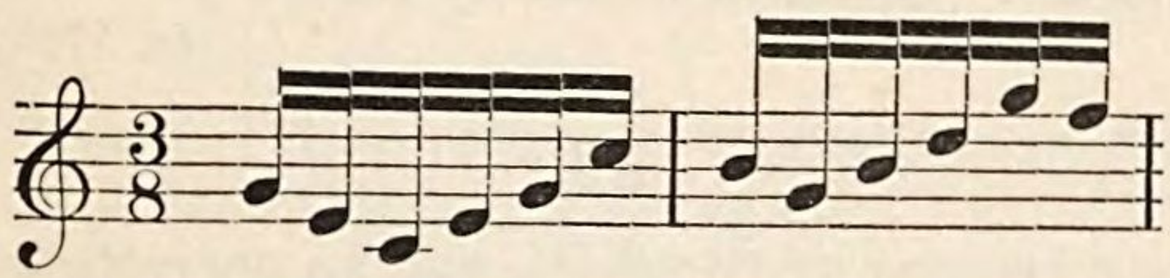
79.

23 G 19. After the printed 'Suites de Pièces' (Walsh) (No. 316) of Handel are MS. works by him, as follows:—

Two 'Suits' from the 3rd collection. H.-G. ii. 125—130.

[c. 1760, 24·2 × 30·1, ff. 7.]

Allegro in C for harpsichord.



80.

Nos. 80—84 form part (with nos. 321—328) of a set of operas by Lully in full score, all of which were published, though some were in MS. The latter were published by Foucault. See preface to 82.

22 H 7. The second volume of a collection of Lully's ballets:

[c. 1680, 37·7 × 25·5, ff. 124.]

P. 1. 'Ballet des Arts.'
18. 'Ballet des Amours deguisez.'
35. 'Le Mariage forcé' (Divertissement for Molière's play, 1664).
46. 'La Princesse d'Élide.' 1664.
70. 'La Naissance de Vénus.'
89. 'Ballet des Gardes.'
91. 'Ballet de Créquy.'
96. 'Ballet des Muses.'

81.

22 H 8. 'Coronis.' Opera in 3 acts by Lully.

[c. 1680, 38·3 × 25·1, ff. 106.]

82.

22 H 9. 'Ballet des Saisons' by Lully.

[c. 1680, 38·5 × 25·2, ff. 93.]

83.

22 H 10. 'Didon.' Opera in 5 acts by Lully.
[c. 1680, 38·2 × 25·1, ff. 116.]

84.

22 H 11. 'Astrée.' Opera in 3 acts by Lully.
[c. 1680, 38·1 × 25·3, ff. 128.]

85.

22 H 15. 'Alceste.' Opera in 5 acts by Lully.
[c. 1708, 44 × 28, ff. 60.]

86.

22 H 16. Two serenatas by Stradella, and an operetta by Pasquini:—
[c. 1680, 44·2 × 28, ff. 82.]

Stradella. Serenata for four voices (characters, Filli, Silvio, Amore, and Sdegno) with orchestra. The first words are 'Vola, vola, in altri petti.'

Stradella. Serenata for two voices, with orchestra. First words 'Or che la dea notturna,' p. 61.

B. Pasquini. Operetta (Favola pastorale) for three voices and orchestra, 'La Forza d' amore.'

87.

23 H 12. Volume of English Operas (i.e. Music for plays) in score:—
[c. 1708, 42·3 × 28, ff. 173.]

1. Bannister. 'Circe.' Act 1 only, perf. 1676; space left for the rest to be copied in.

63. Leveridge. 'Macbeth' (perf. 1708). The fourth act-tune is omitted. The MS. bears marks of having been used for a performance.

99. Finger and Dan. Purcell. 'The Rival Queens.' Acts 2—5 only.[1]

167. Finger. 'The Virgin Prophetess.' 5 acts. (Perf. 1701.)

257. Dan. Purcell. Prize Music, 'The Judgment of Paris.'[2]

[1] Acts 2, 4, a symphony for four flutes, and the finale of act 5, are by Finger; the rest by Purcell. The music was written for a revival of Lee's play, originally produced 1677.

[2] Music to Congreve's Masque was written by four composers in competition; the prizes were awarded in the following order: John Weldon, John Eccles, Daniel Purcell, and Godfrey Finger. (Perf. 1700.)

88.

23 H 13. Volume of English Anthems in Henry Purcell's handwriting[1]:—(other copies of those anthems marked with an asterisk will be found in No. 117)

[1673, 44 × 28, ff. 42 written.]

folio.

1. Humfrey. 'O praise the Lord.'*
4. ,, 'O Lord my God.'* Boyce ii. 242.
7. ,, 'Like as the hart.'* Boyce iii. 180.
9. Blow. 'O sing unto the Lord.'*
14. ,, 'Sing we merrily.'*
21. Humfrey. 'Lord, teach us to number our days.'*
23. ,, 'Lift up your heads.'
28. Blow. 'Cry aloud.'*
31. Locke. 'Sing unto the Lord.'
36 b. ,, 'When the Son of Man shall come in His glory.'*
38 b. ,, 'The Lord hear thee.'
40 b. ,, 'I will hear what the Lord will say.'

(Reverse of book, no pagination):

[ff. 60.]

Blow. 'O Lord, I have sinned.'* Boyce iii. 223.
,, 'God is our hope.'* Boyce ii. 108.
,, 'O God, wherefore art Thou absent.'* Boyce ii. 117.
O. Gibbons. 'Hosanna.'* Boyce ii. 41.
Blow. 'Save me, O God.'* Boyce ii. 126.
Locke. 'Lord let me know mine end.'* Boyce ii. 226.
,, 'Turn Thy face.'*
Byrd. 'Bow Thine ear.'* Boyce ii. 29.
Tallis. 'I call and cry.'* Boyce ii. 5.
Byrd. 'Prevent us, O Lord.'*
,, 'O Lord, make Thy servant.'*
O. Gibbons. 'Lift up your heads.'* Boyce ii. 48.
W. Mundy. 'O Lord, I bow the knees.'*
T. Tomkins. 'O Lord, I have loved the habitation.'*
N. Giles. 'O give thanks.'*
A. Batten. 'Hear my prayer.'* Boyce ii. 75.
H. Purcell. 'Save me, O God.'*
Child. 'Sing we merrily.'* Boyce ii. 90. (Incomplete.)
Purcell. 'Blessed is he.'* Harm. Sac. (Walsh) 1.

[1] 'List of all the anthems contained in this book Sep. ye 13th. Anno Domini 1673.'

Blow. 'My God, my soul is vexed.'*
Purcell. 'Hear me, O Lord.'*
" 'Bow down Thine ear.'*
" 'Man that is born of a woman.'*
" 'Remember not, Lord.'*
Blow. 'O Lord God of my salvation.'*
Purcell. 'O God, Thou hast cast us out.'* Boyce ii. 154.
Blow. 'Christ being raised from the dead.'* Boyce ii. 163.
Purcell. 'O Lord God of Hosts.'
" 'Lord, how long.'
" 'O God, thou art my God.'
" 'Hear my prayer.'

89.

31 F 13. Handel. 'Ariodante.' Score. Perf. 1735. H.-G. lxxxv.
[c. 1740, 34·7 × 24·2, ff. 76.]

90.

23 H 17. Score of Leo's 'Dixit Dominus,' in D major, *a* 10, with orchestra[1].
[1730, 43·5 × 27·5, ff. 40.]

91.

23 H 18. Score of Pitoni's Mass in sixteen parts (four choirs) unaccompanied. The mass is in C major and is called 'Messa della Corsina.'
[c. 1720, 32·6 × 22·8, ff. 42.]

92.

24 H 1. Score of Handel's 'Deborah' in the writing of J. C. Smith[2]. Perf. 1733. H.-G. xxix.
[c. 1755, 41·3 × 25·9, ff. 157.]

93.

30 F 1. Book of studies written by Lord Fitzwilliam when learning composition from Keeble.
[c. 1780, 16·5 × 20·4, ff. 44.]

[1] Extracts in Fitz. Mus. iv. 2, v. 42, 46. Dated 1730.

[2] Some of the inner parts of the opening chorus contain corrections in Handel's autograph.

94.

30 F 2. Volume of motets by Steffani (autograph)[1].

[c. 1673, 16·5 × 22·6, ff. 69.]

P. 1. 'Sperate in Deo.' S S A T B.
39. 'Triduanas a Domino.' S M A T S M A T[2].
51. 'Beatus Vir.' S S B and two violin parts.
91. 'Laudate Dominum.' 8 soprani[3].
115. 'Laudate Pueri.' S S A T S S A T.

95.

30 F 4. Volume containing the whole of the psalm-tunes as harmonized in four parts by Claude le Jeune and Claude Goudimel, arranged so that the two arrangements of each tune are seen side by side.

[c. 1750, 23 × 29·2, ff. 136.]

96.

30 F 5. Score of Francesco Durante's 'Messa de Morti,' for two choirs with orchestra.

[c. 1750, 20·8 × 28·8, ff. 124.]

97.

30 F 6. Volume of 13 duets by Durante[4]. (All for S A except the last for S S) :—

[c. 1750, 22·5 × 29·3, ff. 50.]

i. 'Andate, o miei sospiri.'
ii. 'Son io, barbara Donna.'
iii. 'Qualor tento.'
iv. 'Alme voi.'
v. 'Mitilde anima mia.'
vi. 'O quanti volti.'
vii. 'Mitilde, mio tesoro.'
viii. 'Fiero acerbo.'
ix. 'La vezzosa Celinda.'
x. 'Amor Mitilde.'

[1] Presented by Miss Emily Gregg in 1861. It had been bought by her at Bartleman's sale. A list of contents is given in an old handwriting, with the words, "Abbott Stephani's own Writing, and bound for Himself." See Grove, iii. 693, where the volume is described at some length.

[2] Dated "20 9br. 1673," and entitled "Quinta Antiph^a Sanct^e Cecilie."

[3] Dated "30 Decembre, 1673".

[4] The first 12 of these have been published by Breitkopf Härtel. Slight variations in the spelling of words, &c. occur in the various copies.

xi. 'Dormono l' aure.'
xii. 'Alfin m' uccidere te.'
(xiii.) 'Solitudine care.'

98.

30 F 7. Motets, etc., by Gasparini, Padre Martini, and Alessandro Scarlatti :—

[21·4 × 27·9.]

Francesco Gasparini. Kyrie and Gloria in G. S S S A A. The whole mass is in **107**.

[c. 1730, ff. 18.]

Padre Martini. Dixit Dominus[1]. S S A A T B with string accompaniment.

[c. 1740, ff. 24.]

Padre Martini. 'In Convertendo[2].' S A B with string accompaniment.

[c. 1740, ff. 24.]

Alessandro Scarlatti. 'Messa tutta in canone di diverse specie,' *a* 5 (at the end for S S A A T B).

[c. 1730, ff. 22.]

Alessandro Scarlatti. A series of duets and solos, perhaps forming a continuous work :—

[c. 1730, ff. 48.]

'Questo silenzio ombroso.' S A.
'E pur vuole il cielo.' S T.
'Che' l mio amor.' S.
'Che le fiere.' A.
'No, no cor mio.' T.
'In si duri martiri.' S A.
'Clori e Lisa' (duets and solos for two soprani).
'Floro e Tirsi' ,, ,, ,,

99.

30 F 8. Book of Lord Fitzwilliam's exercises. 'Scuola mia per fugare.'

[c. 1780, 22 × 29·2, ff. 66.]

100.

30 F 9. Book of exercises by 'Mr Duphly[3],' probably a master of Lord Fitzwilliam's.

[c. 1780, 20 × 25·6, ff. 15 written.]

[1] The 'Sicut erat' is in Fitz. Mus. iv. 36.
[2] The 'Sicut erat' is in Fitz. Mus. i. 42.
[3] Fétis gives his name as—Du Phly, and his dates as 1718—1788.

101.

30 F 10. Two sets of preludes (sketches) by Lord Fitzwilliam.
[c. 1780, 22 × 14·4, ff. 46.]

Examples of Fugues, etc. by 'Sieur Nivers.'[1]

'Exemple des quatre parties.'
[c. 1750, 24 × 15, ff. 4.]

'Exemple de la Double Fugue à quatre parties.'

'Exemple de la Fugue, à 2, 3, 4, 5, et 6.'

102.

30 F 11. Five sets of preludes (sketches) by Lord Fitzwilliam.
[c. 1780, various sizes, ff. 21.]

Songs sung in Cibber's pastoral of 'Myrtillo', almost certainly by Pepusch, though these particular numbers do not occur in the published songs from 'Myrtillo' composed by him.
[c. 1720, 25·5 × 18·4, ff. 11.]

103.

30 F 13. Volume of duets by Steffani:—
[c. 1700, 26·5 × 37·6, ff. 40.]

'Lungi dall' idol mio.' S A. See 19, 20.
'Placidissime catene.' S A. See 19, 20, 341.
'Occhi perchè piangete.' S A. See 19, 20.
'Che volete.' S A. See 19, 20, 22.
'Rio destin.' S A. See 18, 19, 20.
'Quando ti stringo.' S A. See 20.
'Troppo cruda.' S A. See 20.
'M' hai da piangere[2].' S A. See 18, 20.
'O felice l'onda.' S A. See 341.
'Io mi rido.' S A. See 21.
'Mi voglio far.' S A. See 22, 50.
'Su ferisce.' S S. See 17, 23.
'Ribellatevi.' See 17, 22, 50.
'Pria ch' io faccia.' S S. See 20, 22, 50.
'Quante care.' S S. See 20, 50.
'Cangia, pensier.' S S. See 23.
'Tiemmi il cor.' S S.

[1] Extracted from the 'Traité de la composition de la musique,' pub[d] 1667.
[2] Wanting the last page.

104.

30 F 16. Score of Perez' Mattutino de Morti. (See 309.) Title:—'Mattutino de Morti. composto Per comando di Sua Maesta Fedelissima Don Giuseppe Primo Dal Sigr. David Perez Maestro di capella dell' istera Ma: F: Maestro di Camera Delle Loro Altezze Reale La Principessa del Brasile Ed Infanta di Portogallo."

[c. 1774, 22 × 29, ff. 161.]

105.

30 F 17. Three concerted vocal works:—

Logroscino. Terzetto, 'Lare che sento mpietto' (in dialect) for S S Be.

[c. 1750, 21·4 × 26·7, ff. 14.]

Antonio Lurio. Fugue *a* 5, 'Domine ad adjuvandum,' with orchestra.

[c. 1750, 21·4 × 26·5, ff. 16.]

Marquis de Ligniville, Madrigal, 'Dal cupo sen.' S A B.

[c. 1760, 22 × 29, ff. 12.]

106.

30 F 21. Volume of miscellaneous harpsichord music, etc.:—

J. Burton. Concerto in A for organ or harpsichord. (Autograph.)

[c. 1770, 24·5 × 30, ff. 6.]

Geminiani. Sonata in D, and Minuet in F minor.

[c. 1750, 24·2 × 29·8, ff. 3.]

" Allemande in C minor.

J. Kelway. Sonata in B flat. (Autograph.)

[c. 1770, 24·5 × 29·5, ff. 10.]

" Sonata in B flat. (Autograph.)

" Allegro and Presto in C minor[1]. (Autograph.)

" Movement in B flat, called 'St Martin's Lane.' (Autograph.)

Padre Martini. Sonata in B minor.

[c. 1770, 22 × 31, ff. 8.]

Paradies. Vivace e staccato in G minor. (Autograph.)

[c. 1770, 24·5 × 30, ff. 3.]

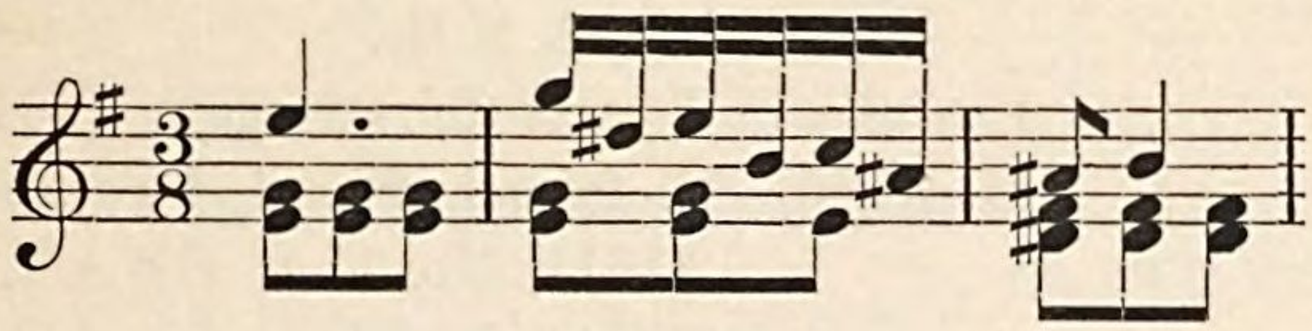
" Allegro in G. (Autograph.)

[1] Composed for Lord Fitzwilliam.

T. Roseingrave. Concerto in D (harpsichord part only).
[c. 1740, 24 × 30, ff. 5.]

" Allemande in B flat.

Dom. Scarlatti. Sonata in E minor. (Not in Czerny.)
[c. 1740, 23 × 36, f. 1.]



" " Fugue in D minor. (Czerny no. 198.)
[c. 1740, 21·7 × 27·2, ff. 4.]

Lord Fitzwilliam (?) Harpsichord lessons.
[c. 1770, 22·5 × 27·3, ff. 9.]

J. Kelway. Allegro in F.
[c. 1770, 24·5 × 32, f. 1.]

Sketches and incomplete movements etc., probably all by Kelway.
[c. 1770, ff. 86, various sizes.]

107.

30 F 22. Volume of motets, etc. by various composers. Score :—

Des Buissons. 'Ego sum resurrectio.' S S A T B.
[c. 1730, 24 × 29·2, ff. 4.]

Orazio Vecchi[1]. 'En dilectus meus.' S S A T B.

Joanellus. Fragment (9 bars only) of 'Pater peccavi.' S S A T B.

Byrd. Madrigal, 'Of flattering speech.[2]' (1611, No. 2.) S S T. See **113**.
[c. 1720, 24·5 × 29·7, ff. 16.]

" " 'In Winter cold.' (1611, No. 3.) S S T. See **112**.

" Anthem, 'I have been young.' (1611, No. 7.) S S A.

" " 'Retire, my soul.' (1611, No. 17.) S S A M Be.

" " 'Blow up the trumpet.' (1611, No. 21.) S S S A T.

[1] Called 'Orpheus Vecchi,' no doubt by mistake for Orazio.

[2] The cover of this MS., wrongly placed before the motet by Des Buissons, bears the words "Pieces by Willi. Bird published in the year 1611."

Byrd. Madrigal, 'Crowned with flowers.' (1611, No. 22.) S S A A Be.

„ Anthem, 'Arise, Lord, into Thy rest.' (1611, No. 18.) (Incomplete.) S S A T B.

„ Madrigal, 'Come, woful Orpheus.' (1611, No. 19.) S S A M Be.

„ Fantazia in 4 parts (for strings). (1611, No. 15.)

„ Madrigal, 'A fained friend by proof I find.' (1611, No. 11.) S S A T.

„ „ 'What is life, or worldly pleasure.' (1611, No. 14.) S S A T.

G. P. Colonna. Confitebor *a* 5, in the composer's autograph. The title written above the music is illegible, all but the initials G. P. C. with which it concludes. The following inscription is placed before the music :— 'Confitebor a 5 voci ; due Canti, Alto, Tenore, e Basso. Con Ripieni e Violini se piace. Di G^io^. P^lo^. Colonna. Otobre. 1694.'

[1694, 22·2 × 30, ff. 28.]

Francesco Feroci. Motet, 'Adoramus te, Christe.[1]' T T B.

[c. 1750, 22 × 29·5, f. 1.]

Gasparini. Mass in G for S S S A A, probably autograph. The Kyrie and Gloria are in 98.

[c. 1730, 20·2 × 27·6, ff. 24.]

Cl. Le Jeune. Fragment copied from the "Octonaires de la vanité et inconstance du monde" (published 1610). 3 chansons were written in each of the XII modes:

[c. 1750, 24·3 × 30·2, ff. 12.]

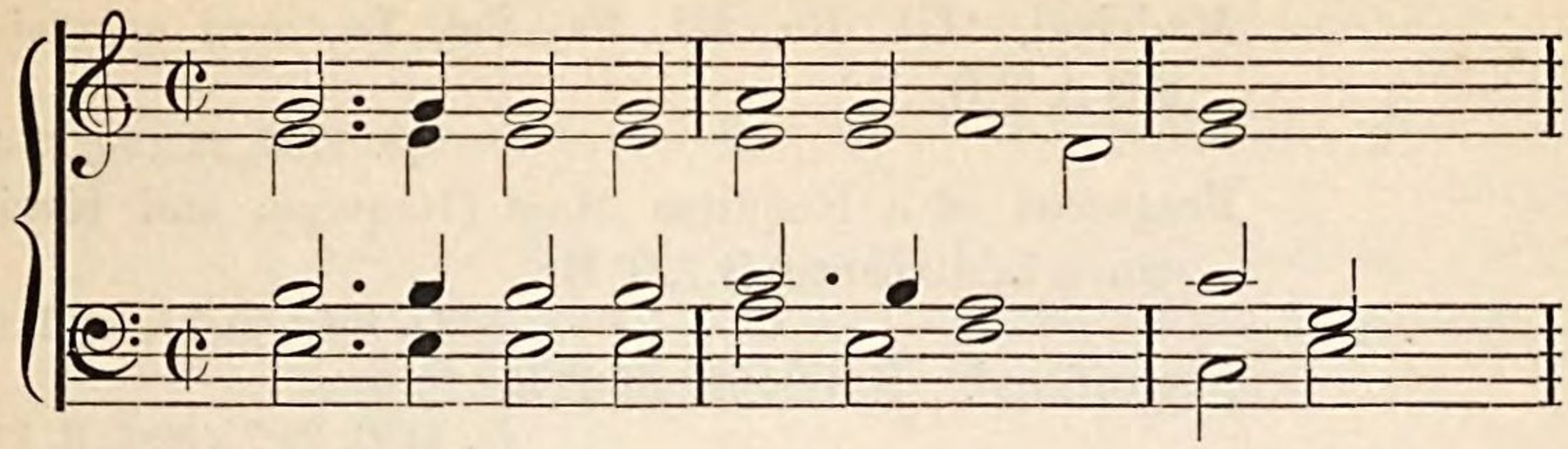
p. 1.	Mode 1,	part	i.	'Quand on arrestera la course coustumiere.' S M A Be.
4.	„	„	ii.	'Qui ne s' esbahira.' S M A Be.
7.	„	„	iii.	'Plustost on pourra faire.' S S A.
9.	Mode 2,	„	i.	'Le feu, l'air, l'eau, la terre.' S A T B.
13.	„	„	ii.	'Y a il rien si fort.' S A T B.
16.	„	„	iii.	'Le beau du monde s' eface.' S A T.
18.	Mode 3,	„	i.	'Comme de l'aigle.' S M A Be.

Palestrina (?). Miserere (S A T B with bass[2].)

[c. 1720, 22·5 × 29·5, ff. 8.]

[1] In Fitz. Mus. i. 52.

[2] 'con versati soli, con V V (i.e. violins) ad lib.' Over the title in red ink are written the words 'Venerdi in scae' (i. e. Good Friday).



Vittoria. Motets and antiphons :—

[c. 1730, 23·5 × 30, ff. 18.]

p. 1. 'Si Deus pro nobis.' S A B.
2. 'O sacrum Convivium.' (In Festo Corp. Christi.) S S S A.
3. 'Domine, non sum dignus.[1]' (In Communione.) S A T A.
5. 'Sancta Maria.' (In S. M. ad Nivem.) S A T B.
7. 'O quam gloriosum[2].' (In festo Omn. S S.) S A T B.
8. 'Doctor bonus.[3]' (In festo S. Andreae.) S A T B.
11. 'Quam pulchri sunt.' (In Concept. B. Mar.). S A T B.
13. 'O decus Apostolicum.' (In festo S. Thom. Ap.) S A T B.
15. 'O magnum mysterium.[4]' (In circum. Dom.) S A T B.
17. 'Magi viderunt.' (In Epiph.) S A T B.
20. 'Ne timeas Maria.[5]' (In Annunc. B. M.) S M A T.
22. 'Pueri Hebraeorum.[6]' (Domin. in Ramis.) S M A T.
24. 'Vere languores nostras.[7]' (Fer. Quint. in Coena Dom.) S M A T.
26. 'O vos omnes.[8]' (Fer. Sex. in Parasceve.) S M A T.
28. 'Duo Seraphim clamabant.[9]' (In festo S. Trinitatis.) S S A A.
30. 'O regem coeli.' (In Natal. Dom.) S S A A.
34. 'Et Jesum benedictum.' S M A T.
35. Another setting of the same words.

S. Wesley. Canon, 'Laudate Dominum.' (Autograph.)

[c. 1826, 24·2 × 29, f. 1.]

Anonymous Compositions :—

Round, 'Jerusalem.'

[1] Proske, Mus. Div. ii. 232, and elsewhere.
[2] Proske, Mus. Div. ii. 407; in the Bach Choir Magazine, 10 b. etc.
[3] Proske, Mus. Div. ii. 265.
[4] Proske, Mus. Div. ii. No. 13.
[5] Proske, Mus. Div. ii. 303.
[6] Tucher's "Kirchengesänge" &c. (Vienna, 1827).
[7] Tucher, *op. cit.* Prince de la Moskowa, 45, &c.
[8] Tucher, *op. cit.* &c.
[9] Bote and Bock's Mus. Sac. xii. 39, &c.

Madrigal, 'Ut, Re, Mi, Fa, Sol, La, ogni armonia.' S S A T B.

[c. 1760, 22 × 30, ff. 4.]

Fragment of a Requiem Mass (Requiem and Kyrie, canon in diapente) S A T B[1].

[c. 1650, 21·7 × 28, ff. 6.]

Magnificat[2]. S S S S M M B B.

[c. 1750, 22·7 × 30·5, ff. 18.]

Seven settings of 'Amen,' for two and three voices. (Possibly by Lord Fitzwilliam.)

[c. 1780, 24·3 × 30, ff. 5.]

Anthem, 'I am well pleased.' S A in D.

[c. 1780, 24·2 × 30, ff. 4.]

" 'O be joyful', in D[3]. Verse S S S A T B. See 163.

[c. 1780, 23 × 29·5, ff. 9.]

Motet, 'Vobis datum est.' S S M T S A T B.

[c. 1720, 24·5 × 30, ff. 4.]

108.

30 F 23. Scores of Opera Songs, etc., by Domenico Paradies. Many, if not all, in the composer's autograph. The first nine compositions appear to form part of an opera, 'Antioco.'

[c. 1770, 24·5 × 32 (slight varieties in size).]

Overture for strings and oboe in G minor.

[ff. 6.]

'Dirti vorrei qual sia.' S. ('Per Antioco atto primo.')

[ff. 4.]

'Dice che t' è fedele.' T. ('Atto primo Sibilla.')

[ff. 4.]

'Speme gradita all' alma.' T. ('Aria di Filindo. Atto pmo.')

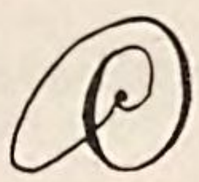
[ff. 4.]

'Da quei begl' occhi.' T. ('Secondo atto. Aria di Filindo.')

[ff. 4.]

'Son confusa pastorella.' S. ('Per Emilia. Atto secondo.')

[ff. 3.]

[1] The monogram  on the first page of this MS. is identical with that at the beginning of No. 109, where it undoubtedly is in the same handwriting as the music (i.e. the autograph of Paradies). In this case it must indicate possession, since the date of the MS. is undoubtedly much anterior to Paradies.

[2] The cover of the MS. bears the initials 'G. L.'

[3] Instead of the usual form of the Gloria at the end, the words 'Glory to God on high,' and 'Hallelujah' occur.

'Non cerchi, non spevi.' A. ('Nell atto secondo.')
[ff. 4.]

'Quando sara quel dì.' S. ('Per Emilia atto 3°.')
[ff. 3.]

(Coro) 'Brilla e gode in seno' (apparently a finale, in which the characters Antioco, Arsinoe, Stratonice, Tigrane, and Seleuco take part).
[ff. 19.]

'Se pur d'un infelice.' A. ('Nell' atto 3°.')
'Non sò frenar il pianto.' S.
'Ch' io mai possa lasciar d'amore.' S.
(Duo) 'Siete rozzo.' T T. ('Fiorlindo, Pandolfo.')
'Rendi la calma al ciglio.'[1] A with orchestral parts.
[ff. 12.]

'Nel porto del mio core.' T.
[ff. 14.]

'Amo te solo.' S.
'Alma grande e nata al regno.' T.
'Che quel cor.' S. ('Frasi.')
[ff. 4.]

(Coro) 'Già ti cede il mondo intero.'
[ff. 10.]

'Luci belle, più serene.' T. ('Aria per Fulvio.')
'Se provera d' amore.' S. ('Sigra. Paganini.')
'La sorte mia tiranna.' A. with orchestral parts.
[ff. 12.]

(Cantata) 'Se delli affanni miei.' S.
[ff. 26.]

Cantata per Flauto traversiere solo, 'Non vi fidate.' S.
,, 'Tu palpiti.' S.
,, 'Non discolparti.' S.
'O più tremar non voglio.' T.

109.

30 F 24. Orchestral Scores by Paradies. Autograph :—
[c. 1770, 24 × 31, slight varieties of size.]

Concerto per organo o clavicembalo (with string accompaniment) in B flat[2]. Vivace, All°., adagio, allegretto.
[ff. 8.]

Concerto per cimbalo, ovvero Organo (in G minor, Andante only).
[ff. 9.]

[1] The words 'Paradies. Originale' are written over the MS.
[2] On the title is the monogram given on opposite page.

The harpsichord part of the same, containing a sketch for another movement.

Two movements of a symphony for strings, oboe, and Corni da Caccia. Allegretto, G major and Andante (incomplete) in G minor[1].

[ff. 4.]

The complete score of the same symphony, in a slightly different disposition of parts. The wind instruments are two oboes, and Trombe da Caccia. The first movement is in common time instead of two-four, as in the former copy, although the time-signature is still given as two-four, and an Allegretto in G is added.

[ff. 14.]

Another copy of the same symphony in the second version.

[ff. 7.]

Symphony for strings, oboe, and horns All°. G, Andante, G minor. All°, G.

[ff. 12.]

Symphony for strings, Tromba da caccia, and drums. All°, F, Andante, F minor, All°, F.

[ff. 12.]

Vivace and All°. in F, for quartet or stringed orchestra.

[ff. 5.]

Symphony for strings, trombe, and oboe. Presto, Andante, and Presto, all in D.

[ff. 14.]

Symphony for strings, oboe, and trombe da caccia. Presto, G. Andante, G minor. All°, G.

[ff. 11.]

110.

30 F 25. Volume of cantatas in score, by Paradies. Autograph :—

[c. 1760, 22·5 × 31, slight varieties of size, ff. 87 in all.]

'Alza al Ciel pianta orgogliosa.' S.

'Non m' intendi.' S.

'Piangendo ancora.' S.

'Son pellegrino errante.' T.

'Sprezzami pure ingrata.' S.

'Abbiam penato è ver.' S.

'Nascesti alle pene.' S.

'La fronda che circonda.' S.

'Sol quella pace.' A.

[1] 'Originale,' written over MS.

'Su le sponde d'Acheronte.' S.
'Fidi amanti.' S.
'Dunque di mi più forte.' S.
'Vieni e la vedrai.' T.
'Cielo, se giusto sei.' S.
'Fosco tallora il cielo.' S.
'Non lagnarti de tuoi affanni.' S.
'Canti lo stuol che onora.' A.

111.

30 F 26. Volume of duets and songs, with orchestral accompaniment:—

A. Bernasconi. 'Se non ti moro.' A.
[c. 1760, 22·7 × 30·5, ff. 4.]

F. Bertoni. 'Non sospirar.'[1] S A.
[1767, 23 × 32·2, ff. 12.]

Buononcini. 'Chi d'amor.' S S. (incomplete. At this point 32 pages are missing from the MS. The next thing in the book is the conclusion of a duet for S S. Words 'e senza mai goder,' etc.)
[c. 1760, 24·8 × 30·6, ff. 17.]

Buononcini. 'Prigionier d'un bel sembiante.' S B.
" 'Sempre piango.' A A.
" 'O che laccio io sento.' S B. (possibly autograph).
" 'Vuoi ch' io mora.' S.
[c. 1760, 23 × 30·5, f. 1.]

Hasse. 'Lascia venirmi al volto.' S. ('Artaserse. Farinelli.')
[c. 1734, 22·6 × 29·8, ff. 4.]
" 'So chi già il cor t' accese.' S.
[c. 1740, 22·6 × 29·8, ff. 4.]
" 'Vuò pago rendere.[2]' S (with two violin parts).
[1743, 23 × 30, ff. 4.]
" 'Vil trofeo d'un alma.' T (with violin part). Dated 1745.
[1745, 23 × 30, ff. 4.]
" 'Sei troppo audace.' S. ('Caffarelli.')
[c. 1740, 24 × 29, ff. 4.]

Leo. 'Sappi che al nascer mio.[3]' A S.
[c. 1740, 24 × 29, ff. 12.]

Pergolese. 'In di saper procura.' S.

[1] '1767. In S. Benedetto.'
[2] 'Nel Real Teatro di Dresda. 1743.'
[3] The alto part written over the soprano.

Wm. Lobb 'Ohimè il bel viso.' (Cantata for sop. from Petrarch.[1])
[c. 1764, 25 × 29, ff. 18.]

Pazaglia. 'Nel caro amabil volto.' S.
[c. 1770, 24 × 29, ff. 2.]

Porpora. 'Se viver non posso.' S S. ('Rosa and Arm°.')
[c. 1730, 23·5 × 30·5, ff. 6.]

" 'Le limpid' onda.' S. ('nell' Iffigenia. Sig. Farinelli.')
[c. 1735, 23 × 30·3, ff. 8.]

" 'Senti il Fato.' S. ('un tono più alto in F. Sung by Sig. R. Farinello in 'Polypheme.')
[c. 1734, 23 × 31, ff. 8.]

Fr. Scarlatti 'La dove vegnano.' B. ('Cantata per Camera.') Probably autograph. See 162.
[c. 1750, 24 × 29·5, ff. 4.]

" 'Adorna il seno.' B.
[c. 1750, 24 × 30, ff. 4.]

Steffani. 'Dolce è per voi soffrire.' A A. See 18, 20.
[c. 1730, 24·5 × 30·5, ff. 4.]

" End of duet, another copy (in A) of the same. S S.
[c. 1730, 23 × 30·5, ff. 13.]

" 'Care pupille.' S S.

" 'Saldi marmi.' S S. See 20, 22, 162.

" 'Ravvediti.' S S. See 19, 20, 22.

Anon. 'L' Ingratitudine punita.' (Fragment.) S.
[c. 1750, 24·5 × 31·5, ff. 2.]

" 'Scherza il nocchier.' S. (possibly by Latilla.)
[c. 1750, 23 × 30·5, ff. 12.]

" 'Men feroce.'[2] (possibly from Galuppi's 'Oronte.')

" 'Luci adorabile.'[3]
[c. 1760, 24·7 × 30·5, ff. 2.]

" 'Perfida oh dei.' S[4]. (possibly from Hasse's 'Numa Pompilio.')
[c. 1750, 23 × 30·5, ff. 6.]

" 'Ben che turbato e nero.' A.
[c. 1770, 24·2 × 29, ff. 8.]

[1] Presented to Lord Fitzwilliam, by the author, a gentleman of Cambridge, in 1764. (Two bearers of this name occur in the list of graduates of the University, as taking the A.B. degree in 1750 and 1755 respectively.)

[2] 'Atto primo Scena XII. Oronte.'

[3] 'Polifonte. Atto p^mo^ scena p^ma^. Ergasto, assiso sopra un sasso sulla riva del mare, cantando al suona di una Zampogna, e poi Mirtillo.'

[4] 'Numi Consiglio (*sic*). Atto Secondo Scena XVI. Sisigambi.'

Anon. 'Sempre altero.' S.

„ 'Veggio in fronte a te.' T.

[c. 1770, 26 × 31, ff. 6.]

Paradies. 'Fin nell' ombrose tani.' S. (autograph).

[c. 1770, 23 × 30·5, ff. 4.]

Anon. 'Dovea svenarti al ora.' S.

[c. 1750, 23·7 × 30·2, ff. 4.]

„ 'Per pietà, bell' idol mio.' S.

[c. 1750, 23·5 × 29·5, ff. 4.]

Paradies. 'Non v' è fede.' S. (autograph).

[c. 1770, 23 × 31, ff. 4.]

Anon. 'Sento scherzar.' S S A.

[c. 1780, 24 × 29, ff. 14.]

„ Motet, 'per ogni tempi,' 'Volant dulces aurae.' S with orchestra. Score and parts.

[c. 1740, 22 × 28·5, and 22·5 × 29·5, ff. 18, 8.]

„ 'By Prid, Pol, and Pen,' song with chorus. Score and vocal part.

[c. 1740, 23·6 × 32, ff. 10.]

112.

30 G 5. Nos. **112, 113** are two volumes of motets, madrigals, etc., in the handwriting of John Immyns.

[c. 1740, 28·5 × 23, ff. 158.]

Morley, 12 Canzonets published 1595. (Bibl. Madr. p. 7.)

P. 1. 'Go ye my Canzonets.' (Welcker's ed. no. 1.)

3. 'Now in the break of morning.' (Welcker, no. 4, as 'When in the break,' etc.)

5. 'Sweet Nymph, come to thy lover.' (Welcker 2.)

7. 'I go before my darling.'

8. 'Miraculous Love.'

10. 'See here another love.'

12. 'Leave now mine eyes.' (Welcker, 3.)

14. 'Fire and Lightning.' (Welcker, 5.)

16. 'Flora, wilt thou torment.' (Welcker, 6.)

17. 'In nets of golden wires.'

20. 'O thou that art so cruel.'

22. 'I should for grief and anguish.'

24. Josquin (Jodocus Pratensis). 'Pleni sunt coeli.' T B.

25. Pierre de la Rue (Petrus Platensis). 'Pleni sunt coeli.' T B.

26. Io. Castro. 'Non, non, ne pensez pas.' S A.

28. Jhan Gero. 'Mentre che la mia donna.' S T. ('Madrigale.')

29. ? Gero. 'Through mournful shades.' S S.

Giovanni Gero. Seven duets[1]:—

33. 'Refues d'amour.' S A.
34. 'Quant j'estoie a marier.' S A.
36. 'Tant que je vivrai en cage.' S A.
37. 'J'ay tant chassé.' S A.
39. 'Je suys tant bien.' S A.
40. 'Je suys desherité.' S S.
42. 'Sy mon travail.' S S.
44. Antonius Brumel. 'Benedictus.' S T.
45. Jno. Immyns. 'To you the fairest.' S Be.
47. ? „ 'I saw them kindle to desire.' S T.
48. Orlando di Lasso. 'Beatus Vir' S A.
50. ? „ „ 'Beatus homo.' S A.
51. ? „ „ 'Oculus non vidit.' S M.
32. ? „ „ 'Justus cor suum tradet.' S M.
53. ? „ „ 'Expectatio justorum.' S M.
54. ? „ „ 'Qui sequitur me.' S A.
55. ? „ „ 'Justi tulerunt spolia.' A Be.
56. ? „ „ 'Sancti mei.' T B.
57. ? „ „ 'Qui vult venire.' T B.
58. ? „ „ 'Servae bonae.' A Be.
59. ? „ „ 'Fulgebant justi.' T B.
60. ? „ „ 'Sicut Rosa.' T B.
61. ? „ „ 'Aegra currit ad medicum.' Be Be.
62. Anon. 'Hence let the tide of Plenty.' T B.
63. „ 'If she reclaim.' S A.
65. Simone Molinario. 'Vola fra gli altri.' A A B.
67. W. Byrd. 'In Chrystal Tow'rs.' (1611, no. 8.) S S A.
72. Cl. le Jeune. 'O Seigneur que de gens a nuyre diligens' (Ps. iii.). S S A. See **179**.
74. Palestrina, 'Crucifixus.' S M A. (From the mass 'Ecce Sacerdos Magnus.' B. & H. x. 14.)
77. Morley. 'Cruel, you pull away.' (1593, no. 4.) S S A.
82. Orazio Vecchi. 'Gode la terra e il Mare.' S S A.
83. Cl. le Jeune. 'Qui au conseil' (Ps. i.) S S A. See **179**.
86. W. Byrd. Mass in three parts. M A T.

[1] 'The following Seven from a Manuscript written in the year 1551 and which belonged to Walterus Erle, One of the Gentlemen of the Bedchamber to King Henry the Eighth.'

106. Wilbye. 'Flow, O my tears.' (1598, no. 4 "Weepe, O mine eyes.") T T B. (Mus. Ant. S. i. 11, for S S T.)

109. Crequillon. 'This tyrant queen of soft desires.' S S A.

115. Wilbye. 'Come shepherd swains.' (1609, no. 1.) S S A. (Mus. Ant. S. ii. 1.)

119. ,, 'Ye restless thoughts.' (1598, no. 6.) S S A. (Mus. Ant. S. i. 17.)

122. Morley. 'Cease my eyes.' (1593, no. 15.) S S A. See **38**.

126. Weelkes. 'The Nightingale.' (1608, no. 25.) S S A. (Musical Library iii. 94, and elsewhere.)

129. Wilbye. 'O what shall I do?' (1609, no. 6.) S S A. (Mus. Ant. S. ii. 19.)

134. Morley. 'O sleep, fond fancy.' S S A. (From the Introduction to Practicall Musicke.)

136. Weelkes. 'A country Pair.' (1597, no. 5.) S S A. (Mus. Ant. S. 13.)

140. Cl. le Jeune. 'Vouloir m'est pris de mettre en escriture' (Ps. ci.). S S A. See **179**, and p. 223 of this MS.

142. Morley. 'Thyrsis let pity move thee.' (1593, no. 12, words slightly altered.) S S A. (See **38**.)

146. Cl. le Jeune. 'Hélas, Seigneur' (Ps. lxix.). S A T. See p. 189 of this MS., also **163**.

149. Wilbye. 'As fresh as morn.' (1609, no, 5.) S S A. (Mus. Ant. S. ii. 16.)

152. Orlando di Lasso. 'Haec quae ter triplici.' S T B.

155. Bateson. 'The Nightingale.' (1604, no. 3.) S S A. (Mus. Ant. S. 7.)

158. ? O. di Lasso. 'Domine non est exaltatum.' S T B.

161. Cl. le Jeune. 'O Dieu tout puissant' (Ps. liv.). S A T. See **179**.

164. Worgan. 'The gladsome bloom.' (On the approach of Winter.) A T B.

168. Bateson. 'Beauty is a lovely sweet.' (1604, no. 1.) S S A. (Mus. Ant. S. 1.)

172. O. di Lasso. 'Sicut ablactatus est.' S A B.

175. Cl. le Jeune. 'Exauce, o mon Dieu' (Ps. lv.). S A T. See **179**.

178. Wilbye. 'Ah cruel Amaryllis!' (1609, no. 3.) S S A. (Mus. Ant. S. ii. 8.)

181. Simone Molinario. 'Qual Musica gentil.' S S T. See **163**.

184. Morley. 'Hold out, my heart.' S S A. (1593, no. 5.) See **38**, where it appears for S S B.

189. Cl. le Jeune. 'Hélas, Seigneur' (Ps. lxix). S A T. See p. 146 and no. **163**.

192. Morley. 'Arise, get up my dear.' S S A. (1593, no. 20.) See **38**, where it appears for S S B.

197. Cl. le Jeune. 'Plustot les yeux du firmament.' S M A.

200. Morley. 'Blow, shepherds, blow.'[1] (1593, no. 8.) S A T. See **38**.

204. Cl. le Jeune. 'O! combien est plaisant' (Ps. cxxxiii). S S A.

206. Byrd. 'In Winter's cold.' (1611, no. 3.) See **107**. S S T.

211. O. di Lasso. 'Ego sum resurrectio.' S T B.

214. Morley. 'Say dear, will you not have me?' (1593, no. 19.) S S A. See **38**, where it appears for S S B.

217. Cl. Jannequin. 'Amour, amour.' S A B.

219. Byrd. 'The Eagle's force.'[2] (1611, no. 1.) S S T.

223. Cl. le Jeune. 'Vouloir m'est pris.' S S A (and at p. 140). See **179**.

225. Anon. 'Her well-turned neck he viewed.' ('Apollo pursuing Daphne, the words out of Dryden's Ovid.', Scott's Dryden xii. 83.) S A Be.

228. Cl. le Jeune. 'Entre vous conseillers' (Ps. lviii). S A T. See **179**.

230. Morley. 'What ails my Phillis?' (1593, no. 18, words slightly altered.) S S M. See **38**, where it appears for S S B.

233. Jachet. 'Virgo ante partum.'[3] M M T. See **179**.

236. Bateson. 'Love would discharge the duty.' (1604, no. 2.) S S A. (Mus. Ant. S. 4, one note lower.)

239. Jachet. 'O pulcherrima.'[3] M M T.

242. Wilbye. 'Fly, Love, above.' (1598, no. 1.) S S A. See Mus. Ant. S. i. 1, a note lower, words altered.

246. Certon. 'Ecce Maria.'[3] A T B.

249. Weelkes. 'Sit down and sing.' (1597, no. 1.) S S A. (Mus. Ant. S. 1, a note lower.)

[1] 'Sung before Qn. Elizth. on her birthday.'

[2] 'Compos'd by Wm. Bird by K. Hen: ye. 8ths. Order, and sung to Lady Ann Boleign.' This is of course quite imaginary; the statement may have its origin in the fact that in some editions of this madrigal the words are ascribed to Henry VIII.

[3] From the Cottonian Library.

252. Claudin de Sermisy. 'Ave Sanctissima Maria.'[1] S M T.
257. And. Pevernage. 'Fra l'altre virtù.'[2] S M A T.
261. O. di Lasso. 'Poi che' l mio largo pianto.' S M A T.
264. Alf. Ferrabosco. 'Io mi son Giovinette.' S M A Be.
268. Anon. 'Amor che deggio far.' S M A B.
271. „ 'Gionto m' h' amor.' S S M T.
274. „ 'Già fu chi m' hebbe cara.' S M A T.
279. „ 'Dolce Contrade.' S S A T.
282. Giaches de Ponto. 'Con lei fuss' io.' S M A T.
287. Anon. 'Quel più crudel martire.' S M A T.
292. Bennet. 'Cruel unkind.' (1599, no. 11.) S S M A. (Mus. Ant. S. 37.)
295. Vittoria. 'Veni Sponsa Christi.'[3] S M A T. (In festo virginum.)
298. John Farmer. 'You pretty flowers.' S M A Be. (1599, no. 1.)
301. Anon. 'Adjuro vos, filiae.' S M A Be, and at p. 37 of **113.**
305. „ 'Dilectus meus candidus.' S M A Be.
311. J. Farmer. 'Now each creature joins the other.' S M A Be. (1599, No. 2; 'joins' is a clerical error for 'joys.')
315. Anon. 'Mortali che fate.'[4] S S B. See **120, 377.**
316. The canon 'Non nobis Domine,' ascribed to Byrd, solved for three voices, and dated 1651.
316. The round 'Jerusalem.'

113.

30 G 6. The companion volume to the above:

[c. 1740, 29 × 23, ff. 164.]

1. Anon. 'Go lovely rose.' S S T.
4. Orlando Gibbons. 'The silver swan.' (1612, No. 1, Mus. Ant. S. 1.) S M A T B.
7. John Immyns. 'Oh, could I flow.'[5] S S.
9. Byrd. 'Of flattering speech.' (1611, no. 2.) S S T. See **107.**
11. „ 'Who looks may leap.' (1611, no. 5.) S S T.

[1] From the Cottonian Library.
[2] 'Al molto magnifico S. Giovanni Battista di Bartolomei Giciliere.'
[3] Proske, Mus. Div. II. 510.
[4] Printed in No. 1 of Bremner's 'Vocal Harmonist's Magazine.'
[5] Words by Sir Jno. Denham.

15. Anon. 'Me Claros, Delphos, Tenedos obey.'[1] S A T.
17. O. di Lasso. 'Laetatus sum' (Ps. cxxii.). S A Be.
26. Bateson. 'Your sparkling eyes.' (1604, no. 6, words altered.) S M T. (Mus. Ant. S. 15.)
28. O. di Lasso. 'Deus, tu scis insipientiam.' S A Be.
31. ,, 'Exaudi me, Domine.' S T B.
34. Bateson. 'Ah me! my mistress.' (1604, no. 4.) S S A. (Mus. Ant. S. 9.)
37. Anon. 'Adjuro vos, filiae.' S M A B and at p. 301 of **112**.
42. Byrd. 'Come, jolly swains.' (1611, no. 13.) S S A T.
48. Vittoria. 'Senex puerum portabat.'[2] S A T B.
52. Bennet. 'I wander up and down.' (1599, no. 1.) S S S A. (Mus. Ant. S. 1.)
55. ,, 'Mourn, silly soul.' (1599, no. 2.) S S S A. (Mus. Ant. S. 4.)
60. ,, 'So lovely is thy dear self.' (1599, no. 3.) S S S A. (Mus. Ant. S. 8.)
65. ,, 'Sing loud, ye nymphs.' (1599, no. 7.) S S A A. (Mus. Ant. S. 23.)
70. Weelkes. 'Our country swains.' (1597, no. 11.) S S M A. (Mus. Ant. Soc. 34.)
75. ,, 'Now country sports.' (1597, no. 12.) S S M A. (Mus. Ant. S. 37.)
79. Bennet. 'Let go, why do you stay me?' (1599, no. 4.) S S M T. (Mus. Ant. S. 12.)
84. ,, 'Come shepherds follow me.' (1599, no. 5.) S M A T. (Mus. Ant. S. 16.)
89. ,, 'I languish to complain me.' (1599, No. 6.) S A T B. (Mus. Ant. S. 20.)
92. ,, 'Thyrsis, sleepest thou?' (1599, no. 8.) S M A T. (Mus. Ant. S. 27.)
97. Weelkes. 'Ah, me! my wonted joys.' (1597, no. 9.) S S S A. (Mus. Ant. S. 26.)
102. Marenzio. 'Alas, what a wretched life.' S A T B. ('Ahi dispietata.' See **187**, p. 105.)[3]

[1] 'Apollo from Ovid.' (Scott's Dryden, xii. 83). Probably by the composer of the madrigal at p. 225 of **112**.

[2] Proske, Mus. Div. II. 293.

[3] Watson's Collection, 1590, no. 7 (with original words) in Choron, VI. 212.

106. Marenzio. 'Fair shepherd's queen.' S A T B. ('Madonna sua mercè.' See **187**, p. 88.)[1]

111. „ 'Every singing bird.' S A T B. ('Vezzosi augelli.' See **187**, p. 95.)[2]

118. Bateson. 'Dame Venus, hence.' (1604, No. 8.) S S A T. (Mus. Ant. S. 21.)

122. Geo. Kirbye. 'Lo here my heart.' S S A Be. (1597, no. 1.)

128. Morley. 'April is in my mistress' face.' (1594, no. 1.) S M Be. See **36**.

131. Farmer. 'Thyrsis, thy absence.' (1599, no. 11.) S M A T.

135. Wilbye. 'So light is love.' (1609, no. 4.) S S A. (Mus. Ant. S. ii. 12.)

140. „ 'I live, and yet methinks.' (1609, no. 7.) S S T. (Mus. Ant. S. ii. 24.)

143. „ (risposta) 'There is a jewel.' (1609, no. 8.) S S T. (Mus. Ant. S. ii. 27.)

148. „ 'Down in a valley.' (1609, no. 21.) S S M A B. (Mus. Ant. S. ii. 104.)

158. „ (2nd part). 'Hard Destinies.' (1609, no. 22.) S S M A B. (Mus. Ant. S. ii. 111.)

169. Marenzio. 'O lovely Berenice.'[3] S S M A T. ('Madonna mia.' **189**, p. 1.)

174. „ 'Sing Muses as enchanting.' S S M A Be. ('Cantava la più vaga,' **189**, p. 6.)

182. „ 'I must leave her lamenting.' S S M A Be. ('Deggio dunque partire,' **189**, p. 12.)

187. „ 'Alas, we part' (2nd part). ('Io partiro,' **189**, p. 16.)

193. „ 'But you sweetest of pleasures' (3rd part). ('Ma voi caro ben mio.' **189**, p. 21.)

198. „ 'O Love, at length reward me.' S S M A T. ('Amor, io non potrei.' **189**, p. 26.)

[1] Watson, no. 5.

[2] Watson, no. 6, and (with original words) in Choron, VI. 219.

[3] 'The following 6 Madrigals were originally composed in Italian, the English words chose and made by J. J[mmyns] as near to y^e^. Sense of the Original as y^e^. Rithm and quantity of y^e^. Verse would permit w^th^.out any Alteration of y^e^. Notes.' 'The following Madrigal is very much extolled by Peacham in his Compleat Gentleman, and by what he says he was a Contemporary wth. Luca Marenzio, and Scholar to Horatio Vecchi.' The Madrigal admired by Peacham is 'Veggo dolce mio ben,' which does not appear in this book.

208. Marenzio. 'See now the western winds.' S S M A Be. ('Ecco più che mai.' 189, p. 42.)

216. ,, 'Smiling soft April.' S S M A T. ('Ridean già.' 189, p. 50.)

224. Morley. 'Come lovers, follow me.' (1594, no. 11.) A A Be B. See 36.

229. Anon. 'That which her slender waist confined.' S A T.

A set of motets by Palestrina.[1] New pagination. (The refs. in brackets are to Breitkopf und Härtel's edition of the motets.)

1. 'Ascendo ad Patrem meum.' S M A A T (ii. 33.)
10. (2nd part). 'Ego rogabo.' S M A A T (ii. 37.)
17. 'Canite tuba in Syon.' S S M A Be (ii. 43.)
24. (2nd part) 'Rorate Coeli.' S S M A Be (ii. 46.)
33. 'Corona Aurea.' S S M A Be (ii. 12.)
41. (2nd part) 'Domine praevenisti' (ii. 15.)
49. 'O admirabile commercium.' S M A A T (i. 3.)
56. 'Senex puerum portabat.' S S A T B (i. 14) (without 2nd part, 'Hodie beata Virgo').
65. 'Stella quam viderant.' S M A A T (i. 6.)
74. 'Angelus Domini descendit.' S M A A Be (iii. 18.)
85. (2nd part). 'Et introentes.' S M A A Be (iii. 23.)

114.

30 G 7. A volume containing a set of motets by William Byrd.[2] [c. 1740, 23·5 × 29, ff. 22.]

p. 1. 'Puer natus est nobis' (In Nativ. Dom.) S A T B.
3. 'Viderunt omnes fines terrae.' S S A B, verse S S A.
5. 'Dies sanctificatus.' S S A B.
7. 'Tui sunt coeli.' S S A B.
9. 'Hodie Christus natus est.' S S A B.
11. 'O admirabile commercium.' S S A B.
13. 'O magnum mysterium.' S A T B.
16. 'Ecce advenit Dominator.' (In Epiph. Dom.) S S A B, verse S A B.
20. 'Reges Tharsis.' S S A B.
22. 'Vidimus stellam ejus.' S S A B.
24. 'Ab ortu solis.' S A T B.
29. 'Surge illuminare.' S S A B.

[1] 'The following Seven Motets are reckon'd some of the best of the works of the immortal Palestrina being published in his lifetime.'

[2] 'Guglielmo Byrde.'

31. 'Alleluia, caro mea vere est cibus.' S A T B.
36. 'O quam suavis.' S A T B.
39. 'Jesu nostra redemptio.' S S A T.
42. 'Quia illic interrogaverunt nos.' S S A Be.
43. 'Quoties cunque.' S A T B.

115.

30 G 8. Three anthems in score, with accompaniments, by 'Mr Percivall.'

[c. 1750, 23·5 × 33, ff. 69.]

'O be joyful in God' (Ps. lxvi.) for 4 voices.
'Bow down Thine ear' (Ps. lxxxvi.) for 5 voices.
'Save me, O God,' for 4 voices.

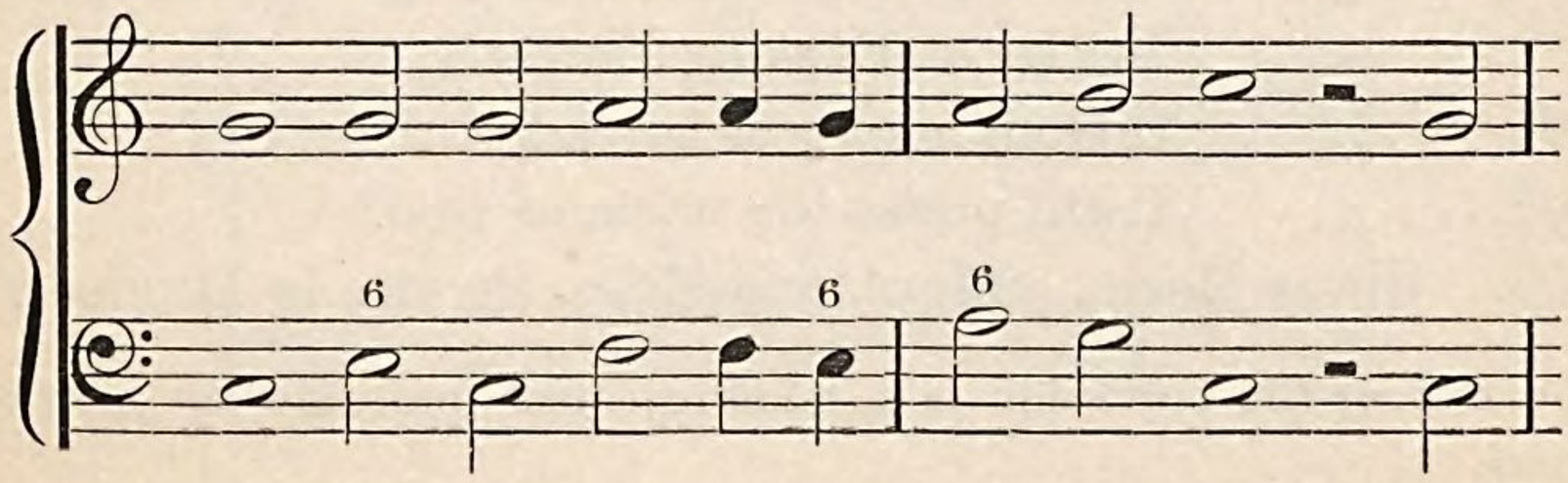
116.

30 G 9. A volume of organ accompaniments to services and anthems, probably in the handwriting of Dr Blow (dated 1707).

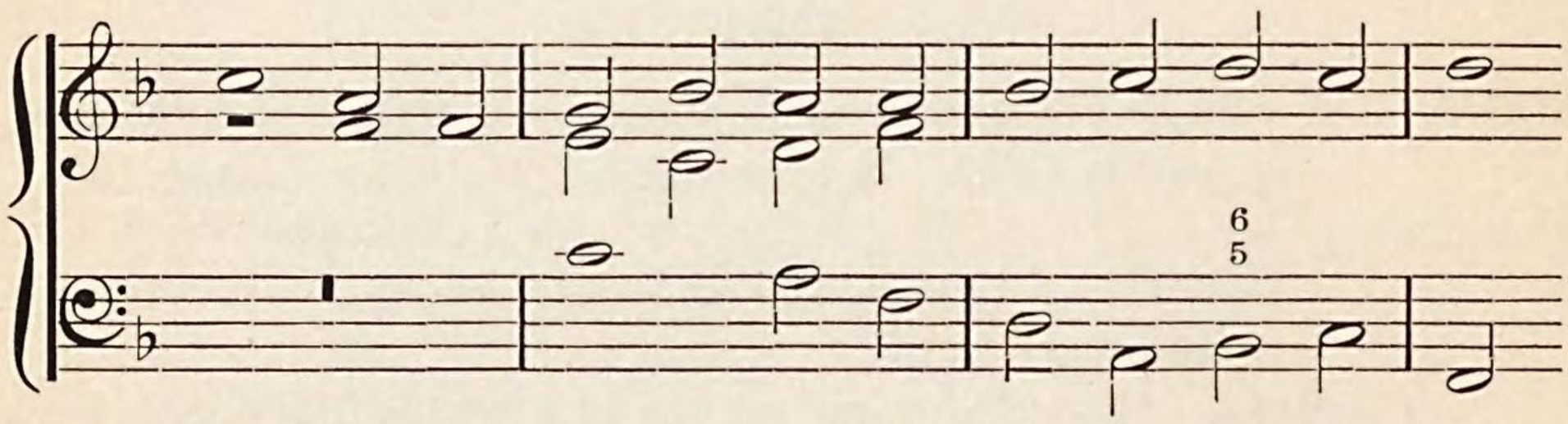
[1707, 21 × 34·5, ff. 126.]

The first 48 pp. of the MS. are missing, p. 49 beginning with a portion of

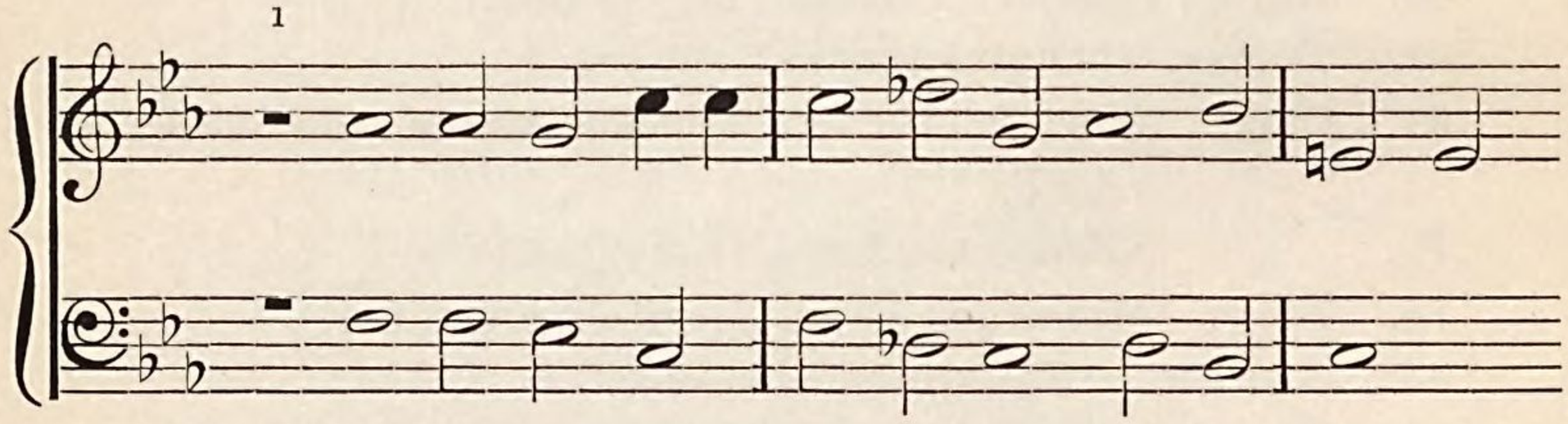
Byrd. 'Bow Thine ear' (at bar 11 after the first double bar).
p. 50. Richard Portman. Te Deum, Bened., Magn. and N. D. in G.
58. Child. 'If the Lord Himself.'
60. Adrian Batten. 'Haste Thee, O God.'
62. Tucker. 'O give thanks.'
64. Child. Morn. and Even. Service (Cantate and Deus Mis.) in F.
72. „ 'Praise the Lord, O my soul.'
74. Blow. Morn. and Even. Service in A minor.
83. Aldrich. 'Call to remembrance.'
86. Farrant. Morn. and Even. Service in A minor.
96. Weldon. 'O Lord, rebuke me not.'
98. Blow. Morn. and Even. Service in C.
108. „ 'Lord, Thou art become gracious.'
109. ? Blow. 'Thy hands have made me and fashioned me.'



110. Blow. Morn. and Even. Service in D minor.
118. Aldrich. 'By the waters of Babylon.'
120. ,, Morn. and Even. Service in G.
128. ,, 'O give thanks' (for six voices).
130. Blow. 'Be merciful.'
132. Child. Morn. Service in A minor.
137. Rogers. Even. Service in A minor.
141. Batten. 'O praise the Lord, all ye heathen.'
144. Blow. Morn. and Even. Service in G minor.
155. ,, 'Praise the Lord, O my soul.'
158. ,, Morn. and Even. Service in F.
169. ? Blow. 'Teach me Thy way, O Lord.'



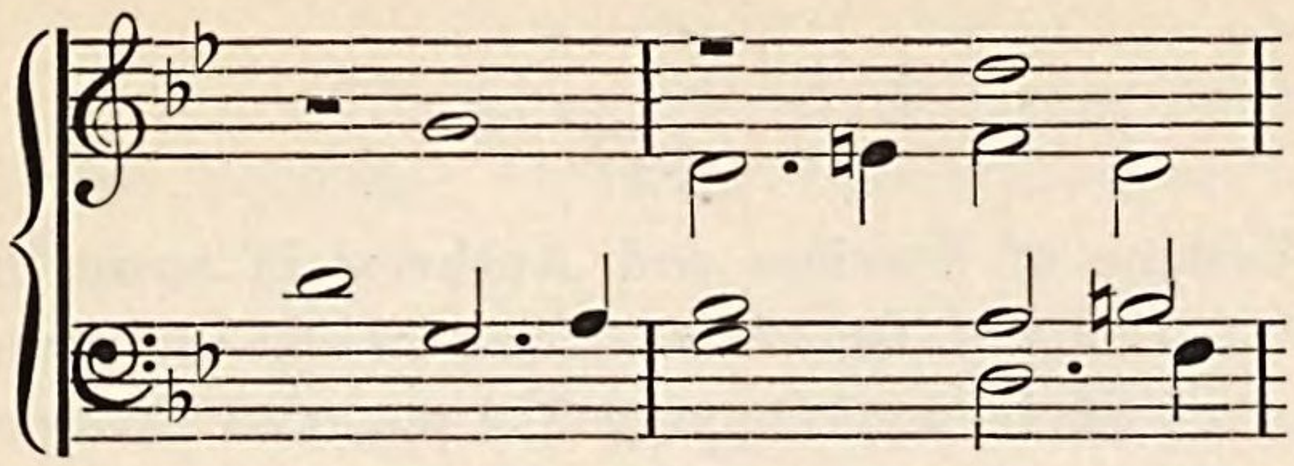
170. ? Blow. 'Put me not to rebuke.'



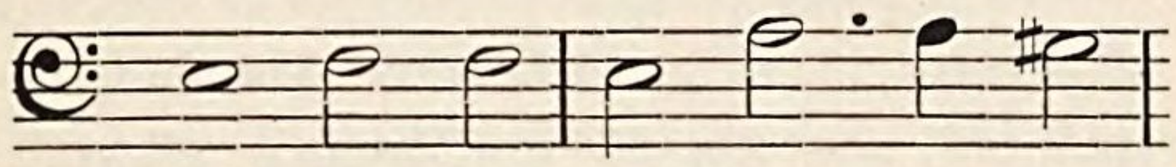
173. Rogers. Morn. and Even. Service in D.
181. Blow. 'Praise the Lord, ye Servants.'
182. ,, 'In the time of trouble.'
184. ,, Morn. and Even. Service in A. (Both sets of canticles at Evening Prayer.)
204. ,, 'O God, my heart is ready.'
206. ,, 'I will praise the name of God.'
208. Elway Bevin. Morn. and Even. Service in D minor.

[1] The rest at the beginning is a semibreve rest, probably by mistake for a minim rest.

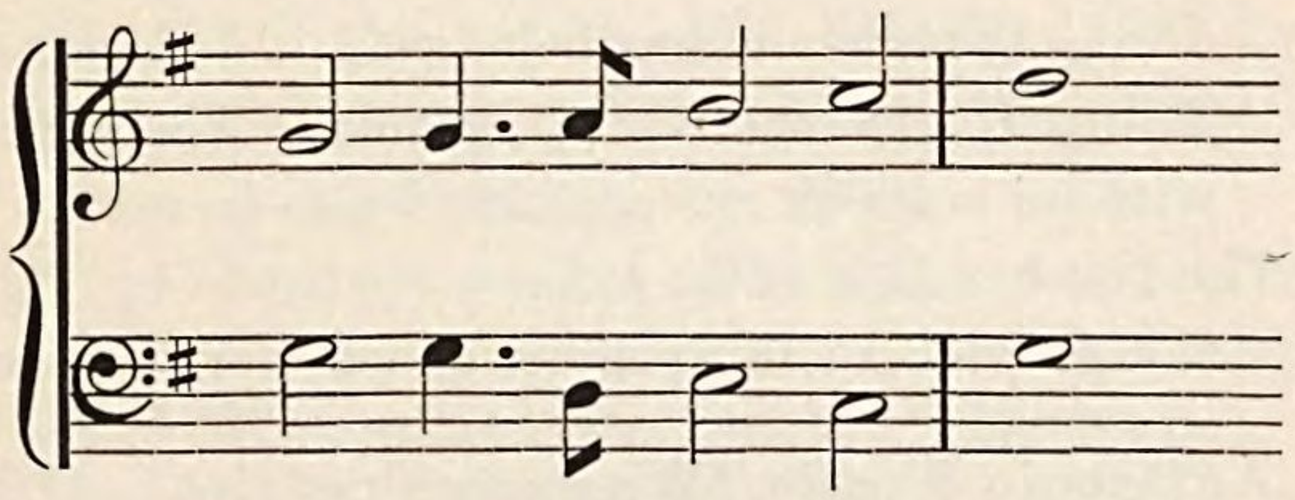
217. ? Bevin. 'Bow down Thine ear.'



220. ? Bevin. 'My God, my God.'



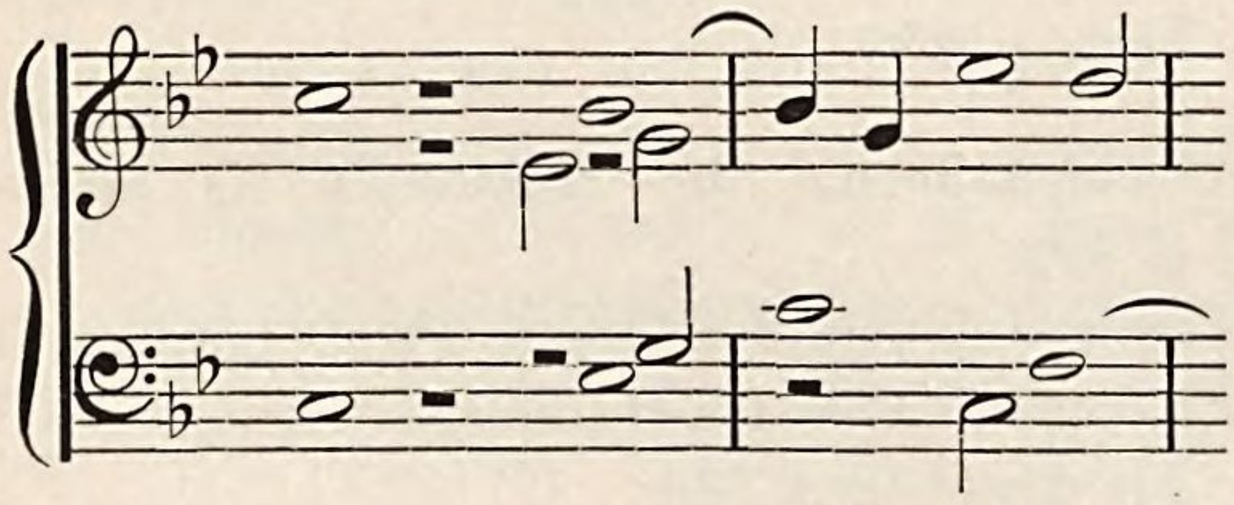
222. ? Bevin. 'O praise the Lord of heaven.'



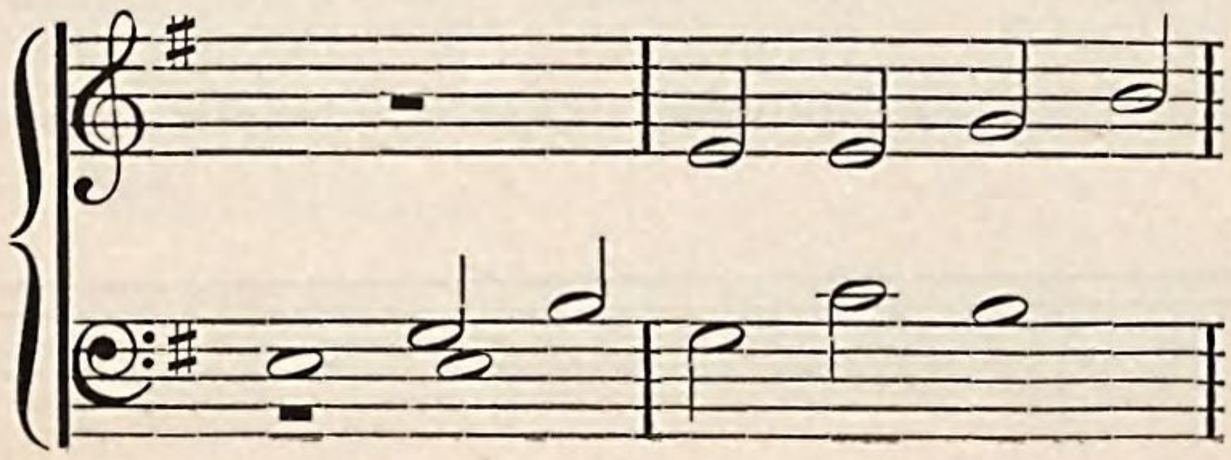
224. Blow. Morn. and Even. Service in D.

236. ? Blow. 'Lord, Thou knowest all my desires.'

The time of the first bar is to be explained by regarding the first note as a cue to the organist for an introductory chord of C minor.



238. ? Blow. 'My days are gone like a shadow.'



240. Blow. Even. Service in G.
243. Child. Morn. and Even. Service in D.

117.

30 G 10. Volume of Services and Anthems in score, in the handwriting of Dr Blow. The anthems are found at one end of the book, occupying 514 pp., and the services at the other end, on reversing the volume. On the anthem side is bound up, with the central volume, another MS. of anthems in score (roman numerals in brackets, below), and, at the service side of the book, Matthew Locke's pamphlet (printed, see no. 367), 'Modern Church Music Vindicated, etc." and a MS. collection of Services, paged 05 to 033. The central volume containing 393 ff., is dated 1683. The whole has belonged, at different times, to Dr Philip Hayes, and Dr S. Arnold. The anthems marked with an asterisk are contained also in no. 88.

p. (i.) The last ten bars of an anthem probably by Tallis, 'Wee be thy people and thy pasture-sheep,' for 5 voices.

[c. 1650, 32 × 20·5, ff. 8.]

(i.) Anthem in 5 parts, 'Wipe away my sins.' (? Tallis.)

(vi.) Byrd. 'O God, whom our offences have displeased." 5 parts.

(ix.) Tallis. 'Blessed be thy name, O God of our fathers.' 5 parts.

(xvii.) Accompaniments or symphonies to Humfrey's 'Like as the hart,' p. 223.

[c. 1683, 34 × 22, ff. 4.]

(xix.) Accompaniments for Humfrey's 'O praise the Lord,' p. 132.

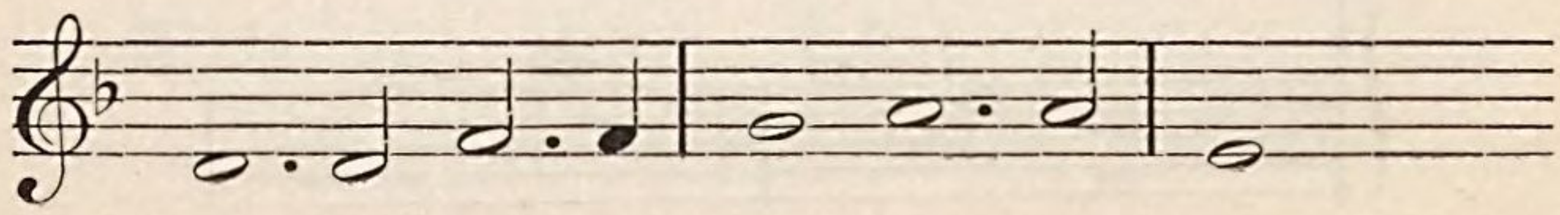
(xxi.) Accompaniments for Humfrey's 'O Lord my God.' p. 122.

(xxiii.) Accompaniments for Humfrey's 'Lord, teach us to number our days,' on p. 136.

(xxv.) Christopher Gibbons. 'How long wilt thou forget me, O Lord ?' 'for two meanes,' chorus and organ.

[c. 1683, 32·3 × 20, ff. 2.]

(xxvii.) ? Christopher Gibbons. 'Let thy merciful ears.' 5 parts.



1. C. Gibbons. 'The Lord said' (Ps. cx.). 4 parts, verse. [1683, 34 × 22·5, ff. 257.]
4. ,, 'Sing unto the Lord' (Ps. xxx.). 4 parts, verse.
9. ,, 'Teach me, O Lord' (Ps. cxix., div. 5). 4 parts.
13. Thomas Tomkins. 'O Lord, I have loved' (Ps. xxvi. 8). 5 parts.*
16. Batten. 'Hear my prayer, O God' (Ps. lv.). 5 parts.*
20. Orlando Gibbons. 'Lift up your heads' (Ps. xxiv. 7.) 6 parts.*
24. Byrd. 'Prevent us' ('offertory'). 5 parts.*
26. ,, 'O Lord, make thy servant Charles our king' ('a prayer for the king'). 6 parts.*
29. O. Gibbons. 'Hosanna.' 6 parts.*
34. Robt. Parsons. 'Deliver me from mine enemies' (Ps. lix.). 6 parts.
37. Child. 'The King shall rejoice' (Ps. xxi.). 5 parts, verse.
39. ,, 'O Lord, grant the king a long life' (Ps. lxii.). 5 parts, verse.
43. ,, 'Save me, O God' (Ps. liv.). 4 parts, verse.
46. ,, 'I will be glad and rejoice' (Ps. xxxi.). 4 parts, verse.
49. ,, 'O Lord God, the heathen' (Ps. lxxix.). 5 parts.
53. Weelkes. 'O Lord, grant the king.' 6 parts.
55. Edm. Hooper. 'O Thou God Almighty' ('a prayer'). 5 parts.
57. Tallis. 'With all our hearts' ('a prayer'). 5 parts.
59. Robt. Whyte. 'The Lord bless us' ('the blessing in the Commination'). 5 parts.
62. Byrd. 'Arise, O Lord' (Ps. xliv.). 5 parts.
65. Tallis. 'I call and cry' ('a prayer'). 5 parts.*
65 bis. Wm. Mundy. 'O Lord, I bow the knees of my heart' ('part of the prayer of Manasseh'). 5 parts.*
68. Hooper. 'Behold, it is Christ' (Acts x.). 5 parts.
70. Byrd. 'Bow thine ear' ('a prayer'). 5 parts.*
73. Child. 'O clap your hands' (Ps. xlvii.). 4 parts.
{74. ,, 'Sing we merrily' (Ps. lxxxi.). 7 parts.*
{74[1]. Giles. 'O give thanks' ('a prayer'). 5 parts.*
80. Child. 'Therefore with Angels.' 4 parts, verse ('to Dr Child's ♯ service.')

[1] The two anthems are written one above another in order to save space, the paper being ruled for a sufficiently large number of lines to admit a seven-part work and a five-part on the same pages.

82. Byrd. 'Sing joyfully' (Ps. lxxxi.). 6 parts and verse.
85. O. Gibbons. 'Behold, thou hast made my days' (Ps. xxxix.). 5 parts and verse.
{88. Child. 'Holy, holy, holy.' 8 parts.
{88[1]. Michael Wise. 'Blessed is he that considereth the poor' (Ps. xxxii.). 4 parts, verse.
90. Child. 'Gloria.' 8 parts.
95. Giles. 'I will magnifie thee' (Ps. xxx.). 6 parts and verse.
99. Bull. 'Almighty God' (collect). 5 parts and verse.
102. Child. 'Behold, how good and joyful.' 5 parts and verse.
106. ,, 'Give the king thy judgments' (Ps. lxxii.). 5 parts and verse.
109. ,, 'My heart is fixed' (Ps. lvii.). 5 parts and verse.
110. ,, Sanctus. 4 parts[2].
111. ,, 'O how amiable.' 4 parts and verse.
113. ,, 'Turne thou us' ('last prayer in Commination'). 4 parts.
116. ,, 'O praise the Lord' (Ps. cxxxv.). 5 parts.
118. ,, 'The earth is the Lord's' (Ps. xxiv.). 5 parts and verse[3].
122. Humfrey. 'O Lord my God.' 4 parts and verse[4].*
127. ,, 'Have mercy upon me, O God' (Ps. li.). 4 parts and verse.
132. ,, 'O praise the Lord'[4] (Ps. cxxxv.).*
136. ,, 'Lord, teach us to number our days' (Ps. xc.). 4 parts and verse[4].*
138. Blow. 'God is our hope' (Ps. xlvi.). 8 parts.*
145. ,, 'O God, wherefore art thou absent' (Ps. lxxiv.). 5 parts and verse.*
148. ,, 'Save me, O God' (Ps. lxix.). 5 parts and verse.*
149. Humfrey. 'Haste thee, O God.' 4 parts and verse.[5]
153. ,, 'O be joyful' (Ps. c.). 4 parts and verse.
156. Wm. Turner. 'Lord, what is man' (Ps. viii.). 4 parts and verse.
159. Blow. 'And I heard a great voice' (Rev. xix.). 4 parts and verse[6].

[1] See note on previous page.
[2] 'Holy to Dr Child in E la mi sharp.'
[3] Organ part written at the end of the anthem.
[4] Instrumental parts at the beginning of the volume.
[5] Accompaniments at p. 455. [6] Accompaniments at p. 450.

165. Blow. 'When Israel came out of Egypt' (Ps. cxiv.). 4 parts and verse[1].
170. ,, 'O Lord, I have sinned.' 4 parts and verse.*
176. Child. 'O Lord, rebuke me not' (Ps. vi.). 4 parts and verse.
178. ,, 'Let God arise.' 8 parts and verse.
182. ,, 'If the Lord Himself' (Ps. cxxiv.). 4 parts and verse.
184. ,, 'O pray for the peace of Jerusalem.' 4 parts.
186. ,, 'O that the salvation' (Ps. liii.). 5 parts.
187. Purcell. 'Save me, O God.' 6 parts and verse.*
191. Humfrey. 'By the waters of Babylon.' 4 parts and verse.
196. Wise. 'Awake up my glory' (Ps. lvii.). 4 parts and verse.
198. 'Mr B. Isaac.' 'Come unto me' (Joel ii.). 4 parts.
202. Matthew Locke. 'Turn Thy face from my sins' (Ps. li.). 5 parts and verse.*
206. Purcell. 'O God, Thou hast cast us out' (Ps. lx.). 6 parts and verse.*
210. Blow. 'My God, my soul' (Ps. xlii.). 5 parts and verse.*
213. Purcell. 'Remember not, Lord, our offences' ('vers of the Letany'). 5 parts.*
214. ,, 'I will sing unto the Lord' (Ps. civ.). 5 parts.
{216[2]. Blow. 'O Lord God of my salvation' (Ps. lxxxviii.). 8 parts and verse.*
{216[2]. ,, 'O Lord Thou hast searched me out' (Ps. cxxxix.). 5 parts and verse.
223. Humfrey. 'Like as the hart' (Ps. cxlii.). 4 parts and verse.*
226. ,, 'Hear, O heavens' (Is. i.). 4 parts and verse.
229. Turner. 'Lord, thou hast been our refuge' (Ps. xc.). 4 parts and verse.
233. Purcell. 'Lord, who can tell' (Ps. xix.). 4 parts and verse.
235. ,, 'Blessed be the Lord my strength' (Ps. cxliv.). 4 parts and verse.
239. ,, 'Let God arise' (Ps. lxviii.). 4 parts and verse.
242. ,, 'O Lord, our Governor' (Ps. viii.). 4 parts and verse.
248. Blow. 'Lord how are they increased that trouble me' (Ps. iii.). 4 parts and verse.
252. ,, 'Behold how good and joyful' (Ps. cxxxiii.). 4 parts and verse.

[1] Accompaniment at p. 452.
[2] On the same pages.

254. Locke. 'Lord, let me know mine end' (Ps. xxxvi.). 4 parts and verse.*

260. Blow. 'I beheld and lo a great multitude' (Rev. vii.). 5 parts and verse.

267. Humfrey. 'Rejoice in the Lord' (Ps. xxxiii.). 4 parts and verse[1].

269. Wise. 'Blessed is the man' (Ps. i.). 4 parts and verse.

271. ,, 'How are the mighty fallen' (2 Sam. i.). 4 parts and verse.

274. Henry Hall. 'My soul is weary' (Job x.). 4 parts and verse.

278. Blow. 'Turn thee unto me, O Lord.' 4 parts and verse.

281. ,, 'O sing unto the Lord' (Ps. xcviii.). 4 parts and verse.*

288. ,, 'Sing we merrily' (Ps. lxxxi.). 6 parts, verse, and orchestra.*

294. ,, 'Lift up your heads' (Ps. xxiv.). 4 parts and verse, with orchestra.

297. ,, 'Cry aloud and spare not' (Is. lviii.). 4 parts and verse, with orchestra.*

305. ,, 'Sing unto the Lord, O ye saints of his' (Ps. xxx.). 4 parts and verse, with orchestra.

317. Locke. 'When the Son of Man' (Matt. xxv.). 5 parts and verse, with orchestra.*

323. Wise. 'Awake, put on thy strength.' 4 parts and verse.

327. Purcell. 'Blessed is he' (Ps. xxxii.). 4 parts and verse in 6 parts.*

335. ,, 'Hear me O Lord, and that soon' (Ps. cxliii.). 4 parts and verse in 5 parts.*

340. ,, 'Bow down thine ear' (Ps. lxxxvi.). 4 parts and verse.*

345. ,, 'Man that is born of a woman' (Job xiv.). 4 parts and verse.*

349. Blow. 'Christ being raised[2]' (Rom. vi.). 4 parts and verse.*

355. ,, 'The Lord is King' (Ps. xciii.). 5 parts and verse, with orchestra.

364. Locke. 'Not unto us, O Lord' (Ps. cxv.). 8 parts and verse, with orchestra.

369. Purcell. 'I was glad.' 4 parts and verse, with orchestra.

[1] Accompaniments at p. 454.

[2] Between pp. 349 and 350 is inserted a sheet of smaller size, containing the verse of Purcell's 'Man that is born.'

374. Turner. 'I will magnifie thee' (Ps. xxx.). 4 parts and verse.
376. Humfrey. 'The King shall rejoice' (Ps. xxi.). 4 parts and verse[1].
379. ,, 'O give thanks' (Ps. cxviii.). 4 parts and verse[2].
382. Blow. 'When the Lord turned again.' 4 parts and verse[3].
387. ,, 'The Lord is my shepherd.' 4 parts and verse[4].
391. ,, 'I said, In the cutting off of my days.' 4 parts and verse[5].
395. ,, 'The kings of Tharsis.' 4 parts and verse[6].
398. Humfrey. 'Thou art my king, O God.' 4 parts and verse, with orchestra.
401. ,, 'Hear my crying, O God' (Ps. lxii.). 4 parts and verse, with orchestra.
406. Humfrey &c. 'I will alwaies give thanks'[7]. 4 parts and verse, with orchestra.
409. Purcell. 'My Beloved spake' (Song ii.). 4 parts and verse, with orchestra.
416. Blow. 'Arise O Lord' (Ps. cxxxii.). 4 parts and verse, with orchestra.
422. ,, 'I will hearken' (Ps. lxxxv.). 4 parts and verse. with orchestra[8].
427. ,, 'Blessed is the man' (Ps. i.). 4 parts and verse, with orchestra.
433. ,, 'O give thanks'[9] (Ps. cvi.). 4 parts, verse, with orchestra.
442. ,, 'Hear my voice, O God' (Ps. lxiv.). 5 parts, verse, with orchestra[10].

(Accompaniments to various anthems.)

450. Blow. 'And I heard,' p. 159.
452. ,, 'When Israel came,' p. 165.
454. Humfrey. 'Rejoice in the Lord,' p. 267.

[1] Accompaniments at p. 463.
[2] Accompaniments at p. 455.
[3] Accompaniments at p. 457.
[4] Accompaniments at p. 459.
[5] Accompaniments at p. 461.
[6] Accompaniments at p. 464.
[7] The 'Club Anthem' written in conjunction with Blow and Turner, who were fellow-choristers with Humfrey.
[8] The 'symphony' before this anthem is styled 'Prelude.'
[9] Upon a ground bass.
[10] At the end of this anthem is found the date July 18, 1683, which probably refers to the conclusion of this part of the MS.

455. Humfrey. 'Haste Thee, O God,' p. 149.
455. ,, 'O give thanks,' p. 379.
457. Blow. 'When the Lord turned,' p. 382.
459. ,, 'The Lord is my shepherd,' p. 387.
461. ,, 'I said, In the cutting off,' p. 391.
463. Humfrey. 'The King shall rejoice,' p. 376.
464. Blow. 'The kings of Tharsis,' p. 395.

(Anthems resumed).

465. Aldrich. 'Out of the deep' (Ps. cxxx.). 4 parts.
466. John Walter. 'O give thanks' (Ps. xxxvi.). 4 parts and verse.
471. Blow. 'Thy mercy, O Lord' (Ps. cvii.). 4 parts and verse, with orchestra.
477. ,, 'O give thanks' (Ps. cxxxvi.). 4 parts, verse, with orchestra[1].
487. ,, 'I beheld and lo in the midst.' 4 parts and verse, with orchestra.
493. John Goldwin. 'Hear me O God' (Ps. lxix.). 5 parts.
495. ,, ,, 'Ponder my words' (Ps. v.). 5 parts.
500. Locke. 'God be merciful.' 5 parts.
503. Blow. 'Jesus seeing the multitudes.' 5 parts.
508. Goldwin. 'I am well pleased' (Ps. cxvi.). Bass solo and chorus.
510. ,, 'O Lord God of hosts.' 6 parts and verse.
513. Purcell. 'O God thou art my God' (Ps. lxiii.). 4 parts and verse[2].*

(Reverse of book.) Services.

(Locke's pamphlet 'Church-Music,' etc. See no. 367.)

p. 05. 'Mr Tallis' Psalms beginning at the 2nd portion.'[3] (Ps. cxix.) (Harmonized responses to the alternate verses.)
[34·2 × 22·5, ff. 22.]

07. Morning, Communion, and Evening Service (Magn. and Nunc Dim.) by Tallis. In the Dorian Mode. 4 parts. Called 'First' or 'Short' service.

019. Elway Bevin. Morn. and Even. Service in D minor. 5 parts.

1 'This anthem is sung some part in the singing loft and some part below in the quire.'

2 'To Mr Purcell's B mi service.'

3 'These 3 portions of the 119 psalme is to be sung on ye. 24 day of ye. month only att Evening Prayer.'

029. Byrd. Magn. and Nunc Dim. in D minor.'[1] 4 parts.
033. Aldrich. Morn. and Even. Serv. in G. 4 parts.[2]
6. Child. Morn., Comm., and Even. Serv. (Magn. and Nunc Dim.) 'in A re.' 4 parts.

[ff. 136.]

17. ,, 'Sharpe Service (Morn.) in D sol re' (i.e. D major). 4 parts.
25. ,, Even. Serv. in D.
29. ,, Even. Serv. 'in D sol re flatt' (D minor). 4 parts and verse. 5 parts at end.
32. ,, Morn. (Te Deum, Ben., and Jub.) and Comm. Serv. in D minor. 4 parts.
40. ,, Magn. and Nunc Dim. in D minor.
42. ,, Magn. and Nunc Dim. 'in A re.' 4 parts, verse. 6 parts at end.
46. ,, Magn. and Nunc Dim. (verse) 'in B mi flat.' 5 parts.
49. ,, Magn. and Nunc Dim. in 'C fa ut with a flatt 3rd' (i.e. C minor).
52. ,, Morn. and Comm. Serv. in 'E la mi sharp.' 4 parts.
60. ,, Morn., Comm., and Even. Serv. in 'E la mi flat,' i.e. E minor. (verse). 4 parts.
69. ,, Morn. and Even. Full Serv. in F (Cant. and Deus Mis.)
77. ,, Morn., Comm., and Even. Serv. in G. (both sets of canticles in Even. Serv.).
102. Blow. Morn. and Even. Serv. (Cant. and Deus Mis.) in E minor. 4 parts.
123. Gibbons, O. Magn. and Nunc Dim. in D minor. 5 parts[3] (in Ouseley's edition).
131. ,, Morn., Comm., and Even. Serv. (Magn. and Nunc Dim.) in F. 4 parts (in Ouseley's edition).
143. Giles. 'Old Service for verses in C fa ut' (Magn. and Nunc Dim.) 5 parts and verse.
149. ,, 'New Service in A re for verses' (Magn. and Nunc Dim.) 5 parts and verse.

[1] 'Magnificat to Mr Bird's full service.'

[2] The 'Trisagium' and 'Gloria,' which are omitted by Boyce (Cath. Mus. i. 228) are here inserted in the Evening Service.

[3] The treble of the organ part for the opening bars is on an inserted leaf, with the voice parts in duplicate.

157[1]. Byrd. Morn., Comm., and Even. Serv. (Magn. and Nunc Dim.) in D minor. 4 parts (occasionally a part is divided).

181. Blow. Morn., Comm., and Even. Serv. (Magn. and Nunc Dim.) in G. 4 parts and verse.

196. ,, Morn., Comm., and Even. Serv. (Cant. and Deus Mis.) 'in A re.' 4 parts.

211. Humfrey. Morn., Comm., and Even Serv. (Magn. and Nunc Dim.) in E. 4 parts.

225. Wise. Responses to Commandments and Creed in E. 4 parts.

228. ,, Responses to Commandments and Creed in F minor. 4 parts.

231. Purcell. Morn., Comm., and Even. Serv.[2] (Magn. and Nunc Dim.) in B flat. 4 parts.

244. Blow. Sanctus and Gloria[3] to Service in G. 4 parts.

247. Purcell. Benedicite, Jubil.[4] Cant. and Deus Mis. in B flat. 4 parts.

260. Goldwin. Morn., Comm., and Even. Serv. (Magn. and Nunc Dim.) in F. 4 parts.

269. Blow. Comm. Serv. 'in Gamut tripla' (i.e. G major triple time). 4 parts.

273[5]. Morley. Morn., Comm., and Even. Serv. (Magn. and Nunc Dim.) in D minor. 5 parts and verse.

118.

30 G 20. Collection of MS. songs, bound with various published collections. See No. 377.

[c. 1680, 29·5 × 19·5, ff. 43 written.]

1. Anon. 'Hence, hence, thou vain fantastic fear!'
2. ,, 'Farewell the world and mortall cares.'
2. ,, 'Once in our lives.' (Catch).
3. ,, 'Sawney was tall.' (A Scotch Song).

[1] From the end of this service 8 fols. are left blank.

[2] The Gloria to the Magn. is a canon 3 in 1, that to the Nunc Dim. a canon 4 in 2.

[3] The Gloria is a canon 2 in 1.

[4] 'O go your ways' in the Jubilate is a canon 4 in 2 *per arsin et thesin.* The Gloria of the Cantate is a canon 3 in 1 *per arsin et thesin*, and the Gloria to the Deus Misereatur a canon 4 in 2 *per arsin et thesin.*

[5] P. 286 is the back of the leaf on which is p. 514, counting from the other end.

3. Anon. 'There was a lass in Cumberland.' (A Scotch Song).
4. ,, 'Can life be a blessing.' ('Troilus and Cressida, page ye. 33rd.')
4. ,, 'When Judith had laid.' (Catch).
5. ,, 'The two modest creatures.'
6. ,, 'Blush not redder.'
7. Aldrich. 'Tom Jolly's nose.' (Catch).
8. ? Aldrich. 'I'll tell my mother.' (Catch).
8. Aldrich. 'Oh! the bonny Christchurch bells.'[1] (Catch).
9. Purcell. ''Tis easy to force.' (Catch).
10. Blow. 'We've raised an army.' (Catch).
11. ,, 'Draw out the minutes.'
11. Anon. 'I've shut the door.' (Catch).
12. ,, 'Phillis I must confess.'
13. John Vanderhoighden. 'Let others their passion conceal.' (Song with chorus).
20. Blow. 'No, Lucinda, I swear.'
20. ? Blow. 'Ah! Phillida, repeal the law.'
21. ? Blow. 'Clarinda's heart.'
22. ? Blow. 'The breath of time.' (Song with chorus).
26. ? Blow. 'O I once was a dotard.' (Song with chorus).
28. Blow. 'Go, perjured man.' (Duet).
31. Anon. 'God preserve his majesty.' (Catch).
32. ,, 'Four times a year.' (Fragment of trio for S T B).
34. Blow. 'Poor Mariana.'
35. ,, 'Strife, hurry and noise.'
36. Purcell. 'Alas, how barbarous.' (Duet).
38. Mr Blackwell. 'Give me thy youth.'
39. Daniel Henstridge. 'Boast not more, fond love.'
40. Nicholas Staggins. 'The Princely goodness.' (Duet).
41. Anon. 'Love is a bubble.' (For three voices, parts written separately on the same page).
42. Blow. 'A mock to Tom Jolly's nose.' (Catch).
42. ,, 'Jone has been gallopping.' (Catch).
43. Mr Forcer. ''Twas women made me love.' (Catch).
44. Blow. 'Whilst our peaceful flocks.' (Song with chorus).
46. Anon. 'Farewell, ungrateful traitor.'
47. Mr Baptist[2]. 'Love's delights.'

[1] The well-known catch with a slight verbal alteration.
[2] Probably Draghi, who was usually called by this name.

49. Blow. 'Why does the morn.'
50. Anon. ''Tis pity the passion.' (Fragment of catch).
51. Blow. 'Let us drink to all the well-willers.'
52. Anon. 'Fie, I prithee, John.'[1] (Catch).
52. Mr[2] Henry Aldrich. 'Some 30 or 40.' (Catch).
53. Blow. 'Phillis, accept a stubborn heart.'
54. Purcell. 'Who but a slave can well express.'
55. Anon. 'Could man his wish obtain.'
56. ,, 'Go on, true heart.'
57. ,, 'On the brink of a river.'
58. Blow. 'In vain, in vain, brisk God of Love.'
60. Anon. 'How strangely slow my passions goe.'
61. ,, 'Must poor lovers.'
62. ,, 'Farewell, my hopes.'
63. Robert Smith. 'From friends all inspired.'
65. Dan. Henstridge. 'Retired from any mortal's sight.'
66. Anon. 'Twa bonny lads.'
67. ,, 'Sweet, use your time.'
68. ,, 'Yee solitary deserts.'
69. ,, 'Injurious Charmer.'
70. Henstridge. 'Let love and let beauty.'
71. ,, ''Twas summer time.'
72. ,, 'It is a punishment to love.'
73. Turner. 'When I heard Clarissa sing.'[3]
74. Purcell. 'She loves and she confesses too.' See **120**.
76. Aldrich. 'If all true friends.' (Catch, 'Small Beer').
77. ,, 'Good, good, indeed.' (Catch on tobacco).
78. Purcell. 'From silent shades.' (Mad Bess).
82. Turner. 'Once I did see.' (Catch).
82. Anon. 'To thee, to thee.' (Catch).
82. ,, 'Glad am I.' (Catch).
83. ,, 'There's an odd sort of liquor.' ('Mum Catch').
83. Purcell. 'A thousand several ways.'
84. Anon. 'Lovely Coelina.' (On a ground bass).
85. ,, 'Long have I loved.'
85. ,, 'Since other beauties charm.'

[1] The well-known catch, generally attributed to Purcell.

[2] The title 'Mr' may be taken perhaps as an indication that the MS. dates from before 1689, when he became Dean of Christchurch.

[3] The words are a feeble reflection of Waller's 'While I listen to thy voice.'

119.

30 G 23. Volume of scores by Purcell in the handwriting of Dr Croft.
[c. 1720, 40 × 26·5, ff. 143.]

1. A Song for St Cecilia's Feast. (Feb. 22, 1695).
56. 'A Song for the Yorkshire Feast.'[1]
86. Masque in Timon of Athens.[2]
103. Music in 'The Indian Queen.'[3]
148. The Opera of 'King Arthur.'[4]
216. A Song for the Duke of Glo'ster's Birthday. (1695).
234. Music in 'Oedipus.'[5]
243. Music in 'Bonduca.'[6] (1695).
257. Music in 'The Libertine.'[7]
265. A Song for King James's Birthday. (1687.)

120.

30 G 24. Volume containing a large number of songs by various composers.
[c. 1728, 31·2 × 19·5, ff. 236.]

1. Locke. 'Thirsis and Dorinda.' 2 voices.
5. Purcell. 'For folded flocks.' 3 voices. ('King Arthur').
8. ,, 'Let Caesar and Urania live." 2 voices (from the Song on King James's Birthday, 1687).
11. ,, 'And in each track.' 2 voices. (Orph. Brit.).
13. ,, 'Tis wine was made.' (Song with chorus). (Orph. Brit.).
17. ,, 'Oh, the sweet delights.' 2 voices and chorus. (Dioclesian).
18. Courtevill. 'The charms of bright beauty.'
22. Purcell. Bess of Bedlam. 'From silent shades.' (Orph. Brit.).
25. ,, 'Dulcibella.' 2 voices.'[8] (Orph. Brit.).

[1] Published by the Purcell Society, 1878.
[2] Published by the Purcell Society, 1882.
[3] Printed in Goodison. See **341**.
[4] Published by the Mus. Antiq. Soc. 1843.
[5] Dryden and Lee's Tragedy, 1679, music to act 3.
[6] Powell's alteration of Beaumont and Fletcher, perf. 1696. Published by the Mus. Ant. Soc. 1842.
[7] Shadwell's play, 1676.
[8] Words by Mr Henley.

29. Purcell. Music in 'Timon of Athens.'[1]
45. ,, 'When Teucer.' 2 voices.
49. Humfrey. 'How well doth this.' (Song at a music feast).
50. Anon. 'Mortali che fate.' 3 voices. See no. **112, 377.** (Pub. in No. 1 of Bremner's Vocal Harmonist's Magazine).
52. Purcell. 'Underneath this myrtle shade.' 2 voices. (The Epicure. Orph. Brit.)
56. ,, 'Fair Cloe, my heart.' 2 voices.
56. Weldon. Song on the peace of Ryswick (with chorus).
75. Blow. 'Go, perjured man.' 2 voices. See **118.**
85. ,, 'If mighty wealth.'
88. Purcell. 'Tom a Bedlam.' (Voice part only).[2]
90. ,, 'When Myra sings.' 2 voices. (Orph. Brit.).
93. ,, 'Were I to chuse.' 2 voices. (Orph. Brit.).
95. ,, 'Let Hector, Achilles.' 2 voices. (Orph. Brit.).
99. ,, 'Sound a parley.' (King Arthur).
103. Anon. (attributed to Hall). 'Hast, Charon, hast.' (Doalogue—*sic*—between Nol—i.e. Cromwell—and Charon. 2 voices.
110. Purcell. 'Genius of England.' (Don Quixote). (Orph. Brit.).
115. ,, 'Come if you dare.' (King Arthur).
117. ,, 'How blest are shepherds.' (ib.).
118. John Eccles. 'See great Bacchus.' 3 voices.
120. Henry Hall, of Hereford. 'Pallas destructive.' 2 voices.
121. Purcell. 'What can we.' 2 voices.
123. ,, 'To arms.' (King Arthur).
130. J. Eccles. 'Appear, all ye lovers.' 2 voices.
132. Purcell. 'Come let us leave the town.' 2 voices. (Orph. Brit.).
134. ,, 'Since times are so bad.' 2 voices. (Don Quixote).
143. Michael Wise. 'What ails thee, old fool.' The Miser. 2 voices.
146. ,, ,, 'Old Chiron thus preached.'[3] 2 voices.

[1] (Nos. 2, 5, 7, 9, 12, of the complete masque, as published by the Purcell Soc. 1882.)

[2] In Playford's Choice Ayres, etc., 1675. (No. **292.**)

[3] Published in several of the collections of catches, &c.

149. Purcell. 'How great are the blessings.' 2 voices.
152. Purcell. 'Nestor, who did.' 2 voices.
154. „ 'Let the fife and the clarion.' 2 voices. (Fairy Queen. Orph. Brit.).
156. Blow. 'Septimnus and Achme.' (Dialogue with symphony and chorus).
162. Purcell. 'Now the maids.' (Fairy Queen). 2 voices. (Orph. Brit.).
168. Siface or Sifaccio.[1] 'Why are my eyes.'
169. S. Akeroyd. 'Evadne.' 2 voices.
170. J. Eccles. 'I burn, I burn.' (Don Quixote).
173. Weldon. 'Coelia, my heart.' 2 voices.
174. „ 'Panthea.'
177. Purcell. Ode on Queen Mary's birthday. 'Celebrate this festival.'
178. „ 'Sing all ye muses.' (Don Quixote). 3 voices.
185. „ 'From rosy bowers.' (Orph. Brit.).
190. „ 'Fairest Isle.' (King Arthur).
191. „ 'I'll sail upon the dogstar.' (Fool's Preferment).
192. „ 'Lovely Albina.' (Orph. Brit.).
194. „ 'Tho' my mistress be fair.' 2 voices. (Orph. Brit.).
197. „ 'Lost is my quiet.' 2 voices. (Orph. Brit.).
199. „ 'Let the dreadful engines.' (Don Quixote. Orph. Brit.).
204. „ 'Behold the man.' 2 voices. (Richmond Heiress. Orph. Brit.).
210. „ 'I looked and saw.' (Indian Emperor. Orph. Brit.).
212. „ 'You twice ten hundred deities.' (Indian Queen).
215. „ 'You say 'tis love.' 2 voices. (King Arthur).
220. „ 'There ne'er was so wretched.' 2 voices.
225. „ 'Here's to thee, Dick.' 2 voices. (Orph. Brit.).
230. „ 'No, resistance is in vain.' 2 voices. (Orph. Brit.).

[1] 'Supposed to be sett by the Euneuch Cface in King James's time'. This person obtained the name by which he is known from having made his first appearance in the part of Syphax. See J. E. Galliard, 'Observations on the Florid Song' (translation of Tosi's 'Opinioni'), p. 102, note.

234. Purcell. 'For love every creature.' 2 voices. (King Arthur).
235. ,, 'As soon as the chaos.' 2 voices. (Orph. Brit.).
239. ,, 'She loves and she confesses too.' See **118**.
241. ,, 'Two daughters of this aged stream.' (King Arthur). 2 voices.
243. ,, 'Hark, my Daridcar.' 2 voices. (Tyrannick Love).
250. ,, 'Leave these useless.' 2 voices. (Epsom Wells).
251. ,, 'Cynthia frowns.' (Double Dealer).
254. ,, 'If prayers or tears.' (Sighs for our late sovereign Charles II. Orph. Brit.).
258. ,, 'Stript of their green.' (Orph. Brit.).
260. ,, 'Gentle Shepherds.' (Elegy on death of Playford. Orph. Brit.).
264. ,, 'This poet sings.' (Anacreon's Defeat. Orph. Brit.).
267. ,, 'Love, thou art best.' 2 voices. (Orph. Brit.).
270. ,, 'Soft notes.' (Serenade. Orph. Brit.).
276. ,, 'How pleasant is this.' (Orph. Brit.).
281. ,, 'Seek not to know.' (Orph. Brit.).
285. ,, 'O lead me to some peaceful gloom.' (Bonduca).
287. ,, 'O Solitude.' (Orph. Brit.).
290. ,, 'Fly swift ye hours.' (Orph. Brit.).
294. Bedford Aldrich. 'How happy are we now.' (Seafaring Song). 2 voices.
296. ? Bedford Aldrich. 'Fill the glasses.' (Harry the Fifth).
300. J. Eccles. Dialogue between a Boy and a Girl. 2 voices.
310. Leveridge. The Tippling Philosopher.
312. Turner, Wm. A Whig Toast. (Catch).
313. ,, 'A Pox on repining.' (Catch).
316. Dr J. Caesar. 'Yon scraper.' (Catch on Young, the instrument seller).
316. John Church. 'Poor Owen.' (Catch on O. Swan).
317. ,, 'Where they drunk their wine.' (Catch).
317. ? John Church. 'Sing one, two, three.' (Catch).
318. Henry Hall. 'Oil and Vinegar.' (Catch).
318. R. Brown. 'The drawer's catch.'
319. J. Eccles. A Prophecy. (Catch).

320. Purcell. 'As Roger last night.' (Catch).
320. R. Brown. 'Peter White.' (On a man with a wry nose).
321. Jer. Clark. 'In drinking.'
321. H. Hall. 'Tom making a mantua.'
322. ? H. Hall. 'Here, where is my landlord.'
322. R. Brown.[1] 'I Thomas of Bedford.' (The Bedford Catch).
323. J. Eccles. 'Hush, Harry.'
324. W. Turner. 'To Chichester Choir.' 2 copies.
325. Brown. 'War brings poverty.' (The Almanac Catch).
326. (All to the end of vol. are by Wm. Turner).
'A health to poor Will,' and 'When pipe and pot.'
327. 'Call for a reckoning.'
329. 'May the jilt have the plague.'
331. 'Corydon to repose.'
332. 'Repenting fools.'
333. 'Honest Jack Pearman.'
335. 'The swan bears the bell.'
336. 'Music hath oft.' 2 copies.
338. 'You that songsters be.'
339. 'Fond maids may think.'
340. 'Musick's divine.'
341. ''Tis music, 'tis wine.'
342. 'Sing merrily now.'
346. 'To Chichester Mayor.'
351. 'Chichester's famed for good fowl.'
353. 'Repenting Fools,' another copy.
356. 'On a scolding gossipping lying incendiary of a charity schoolmistress that wants a husband.'
357. 'On the siege of Gibraltar.'
358. 'A health to King George.'
359. 'When Sixty's so vain.'
360. 'Fill up the glass.'
361. 'The brute shames the man.'
362. ''Tis Punch.'
363. 'Envy's a vulture.'
364. 'The rag-mannered clown.'
365. 'The taste of this age.'
366. 'An upstart.'
367. 'Easter draws near.'

[1] 'Organist of Christchurch, Hants.'

368. 'When age creeps.'
369. 'On the corruptness of our youth.'
370. 'We've wisely been told.'
371. 'For frugal men, there's Kensington.'
372. 'The Helicon Stream.'
373. 'A man that is drunk.'
374. 'A sickness, sure sign.'
375. 'Example to virtue.'
377. ''Tis wine that inspires.'
378. 'May void be all.'
379. 'A poor man that's proud.'
380. 'A wife I did crave.'
381. 'Let no vain cares distract.'
(page not numbered). 'Man drinking, thinking,' and 'Let's tipple.
382. 'Example to virtue.' Another copy.
383. 'Poor man these perplex.'
384. 'This maxim holds good.'
385. 'At Kensington Crown.'[1]
386. 'The keen edge of sword.'
387. 'Parsons, clerks, sextons.'
388. 'He in the court way.'
389. 'What if we drink.'
390. 'A slave may revenge.'
391. 'Proud men easily.'
392. 'Friendship like water.'
393. 'Old Levi.'
394. 'Let merrily sing.'
395. 'When a knave.'
396. 'Poll Peachum.'
397. 'Marriage is (? liberatress?')
398. 'United Hearts.'
399. 'On the first of last,' and 'Come tap.'
400. 'Plebeian Descent.'
401. 'Some needs will oblige.'
402. 'For Kensington Crown.' (Another copy).
403. (Song) 'Sweet Philomel. [1]
404. 'Softest and sweetest of thy sex.'[1]
407. (Catch) 'In drinking a brimmer.'
408. 'From all parts i' the land.'

[1] Dated 1728.

409. 'A Boaster.'
410. 'Who dare a combat.'
411. 'Shed O ye combatants.'
412. 'We lived one and 30.'
413. 'Fiddlers and Tailors.'
414. 'Here lies an old Squire,' and 'Of all the reign.' (On Queen Anne').
415. 'There's many a beautiful,' and 'The man that money's blest withal.'
416. 'In pleasant dream.'
418. 'Unhappy those,' and 'He that to gratify.'
419. 'A married state.'
420. 'At Dame Cook's.'
421. 'Bacchus is said.'[1]
422. 'Let business aside,' and 'The farmer at sheep-shear.'
423. 'Apelles could never,' and 'When tippling school guests.'
424. 'When Money has done,' and 'He that's a pensioner's friend.'
425. 'The house is surely cursed.'
426. 'Let those who're for a pension,' and 'Mad Poets.'
427. 'An easie old fool,' and 'Whenever I marry.'
428. 'A Whore when well fledged,' and 'When Lechery worn out.'
429. 'A Whore's a deep ditch,' and 'Poor doating old Gripe.'
430. 'A cuckold I am,' and 'At Artichoak sign.'
431. 'Say what you please.'
432. 'The son of old Gripe,' and 'A sorrowful thing.'
433. 'A lustful young wench,' and 'Pride, Want.'
434. 'What country I am,' and 'A young country jilt.'
435. 'At fall of the leaf,' and 'There's Chichester city.'
436. 'Great city' (On the decay of trade), and 'Beneath this stone' (On Prof. Keill).
437. 'There was an old woman,' and 'Who dares a woman.'
438. 'A doating old Squire,' and 'Old Winter appears.'
439. 'That man his mind,' and 'Wise man's design.'
440. 'Come Hall, Bill,' and 'The way to win.'
441. 'Advice goes for nought,' and 'Who dares a woman.'[2]
442. 'This one request I make,' and 'Secure's that man.'

[1] Dated 1728.
[2] A different composition from that on p. 437.

443. 'The end of a Whore,' and 'A Country grass widow.'
444. 'Full Bags,' and 'Learn A B C.'
445. (Song) 'Florimel.'
446. (Catch) 'Fond Love or Envy.'
447. 'The explanation of a candle.'
448. 'On his deathbed.' (On John Newton).
449. 'A greasy fat knight,' and 'How can you sit unmoved.'
450. 'How can you sit unmoved.' (Another composition).
451. 'Old Levi's true sons.' (Another composition).
452. 'A whore when well fledged.' (Another copy).
453. (Song) 'While we live let us drink.'
456. 'The buxum jolly lass.'

121.

31 F 7. Four choruses from Handel's Parnasso in Festa (H. G. liv.). In Smith's MS.

[c. 1734, 31 × 24, ff. 65.]

'Si parli ancor' (with bass solo) 7-part chorus and orchestra.

'O quanto bella Gloria.' 4-part chorus and orchestra.

'Non tardate fanni ancora.' 4-part chorus and orchestra with solo. (Apollo).

'Lunga serie,' 4-part chorus, solo (Apollo) and orchestra.

122.

31 G 6. Opera, 'Camilla,' by Marcantonio Buononcini.[1] Score.

[c. 1705, 30 × 22, ff. 187.]

123.

31 G 19. Anthem by Dr Edward Hodges, composed for the degree of Mus. D. 'The dead praise not thee,' for three choirs and orchestra. Performed at Great St Mary's, Cambridge, July 3, 1825.

[1825, 48·5 × 30, ff. 14.]

[1] Performed under Haym in 1705. See Spectator, no. 18, where the song in Act 1, 'Barbara, si, t' intendo,' is mentioned. See also Burney, Hist. vol. iv. pp. 201, 210, note.

124.

(The next thirty-five volumes of MS. music, nos. **124—145** incl. were presented by Miss Emma Jane Greenland.)

32 E 1. Volume of Italian songs with orchestral accompaniment, by Gaetano Latilla, and Giuseppe Scarlatti.[1] (Probably the airs in two operas, performed respectively at the Teatro alle Dame, and the Capranica, in 1740.)

[c. 1740, 21 × 27·5, ff. 98.]

1. Latilla. 'Vedeste mai sul prato.' S.
9. „ 'Fra sdegno ed amore.' A.
25. „ 'La sorte mia tiranna.' A.
33. „ 'Gelido in ogni vena.' A.
49. „ 'Si diversi sembianti.' S.
73. „ 'Fra dubbi affetti.' A.
81. „ 'Ch' io mai vi possa.' S.
89. G. Scarlatti. 'O Dei! qual mi sorprende.'[2] S.
97. „ 'La sul torbido Acheronte.' S.
113. „ 'Non così la Tortorella.' S.
125. „ 'Non è ver ch' il pianto.' T.
133. „ 'Forte guerriero.' T.
153. „ 'Passagier che fa ritorno.' S.
173. „ 'Sparge al Mare.' S.

125.

32 E 2–3. Score of Jommelli's Passion for solos, 4-part chorus and orchestra. Composed at Stuttgart.

[c. 1765, 21 × 29, ff. 103, 76.]

126.

32 E 4–6. Opera by Baldassare Galuppi, 'Il Filosofo di Campagna,' in three acts. Score. Perf. Venice, 1754, London, 1761. (See Burney, Hist. iv. 474.)

[c. 1760, 21 × 29, ff. 66, 78, 84.]

127.

32 E 7–9. Opera by Jommelli, 'Il Creso,' in three acts. Score. Performed, Rome, 1743.

[c. 1743, 17 × 23·5, ff. 101, 90, 59.]

[1] 'Napolitano.'

[2] ('Scena XI.')

128.

Nos. 128, 9 are two volumes bound in red morocco, with arms on sides. [Three roses in the shield, and below, a tree and serpent. The initials A. A. on each side of the shield.] The first is lettered, on back, 'Cant: Lulier,' and the second 'Cant: Stra: Tom: II.' From this it would seem that the first is a collection of songs by a composer whose name is otherwise unknown, while the second is the second vol. of a collection of songs by Stradella. Both have hitherto been attributed to the latter composer.

32 E 10. 'Cant: Lulier' [songs for soprano].

[17th cent. 16 × 22, ff. 106.]

'Sarei troppo felice,' with string accompaniment.
'Tra folte ombrose,' with string accompaniment.
'La dove a Pafo in seno,' with string accompaniment.
'Non vantar tanta bellezza,' with string accompaniment.
'Con ingiuste querele.'
'Speranze lasciatemi.'
'Qual barbara mercè.'
'Dove spiegate il volo.'
'Intorno a picciol lume,' with string accompaniment.
'Ivi cadenti.'[1]

129.

32 E 11. The second volume of a set of songs by Stradella, for soprano:

[c. 1650, 15·7 × 22, ff. 100.]

f. 1. 'Presso un rivo.'
7. 'O mio cor quanti t' inganni.'
13. 'S'amor m' annoda il piede.'
17. 'Forse unato pensier.' See **131**.
25. 'Noiosi pensieri.'
37. 'L' havete fatta a me.'
43. 'Quant' è bella la mia Stella.'
47. 'Se Nerone lo vuole.' [Il Seneca.] See **44**.
57. 'Disperata rimembranza.'
69. 'Il più tenero affetto.'
81. 'Quando stanco dal corso.'
93. 'Il più misero amante.' See **44**.

[1] The last five songs are without the sepia designs with which the initial letters of all the rest in both volumes are embellished.

130.

32 E 12. Volume of cantatas, minuets, etc., by Italian composers:
[c. 1761, 17 × 22, ff. 122.]

Galuppi. 'I'e ver che questo addio.'[1] S T.
" 'Fra tanti pensieri.'[2] S.
" 'Scherza il nocchier bell' ora.'[2] S.
" 'Se libera non sono.'[2] S.
" 'Se pietà da voi non trono.'[3] S.
" 'Va, più non divini infida.'[4] S.
" 'Te lo dico in confidenza.'[5] S T.
" 'Ah poi che pietà non senti.'[6] S T.
Bertoni. 'Minacciar la tua sposina.'[7] S T.
Angelo Collonna. 52 Canzonetti for soprano and 8 minuets for 2 violins and bass.[8]
Tartini. 6 Minuets for 2 violins and bass.[9]
Vincenzo Ciampi. 6 Duettini da Campagna.

131.

32 E 13. Volume of songs for Soprano by Stradella; very short thick oblong book, bound in white vellum, and stamped with the arms of a cardinal (a double-headed eagle, crowned) in gold. Room only for four staves in the page. Each song has a sepia design in the initial letter.
[c. 1650, 10·2 × 28, ff. 236.]

f. 1. 'Giunto vivo alla tomba.'
21. 'Per molti anni.'
33. 'E pur sempre a miei desiri.'
43. 'Vaganti pensieri.'
55. 'Stanco della speranza.'
67. 'Sotto l' aura d' una speme.'

[1] Dated 1761. 'Duetto di Padova per la Sig^ra Pilagia, e il Sig^re Aprile.'
[2] 'Padova, 1761.'
[3] ('In S. Luca l'Ascenza') 1761.
[4] 1761 ('In S. Luca la Senza.')
[5] 1761 ('In S. Moisè nel opera 4').
[6] 1760 ('In S. Moisè nel opera 2da').
[7] 1760 ('In S. Moisè nella opera prima').
[8] ('Composti per Mademoiselle Giuostiniana Wine').
[9] ('Composti per la Signora Wÿnne'). Obviously the lady referred to in the last note. The book would seem to have been her album. The fact that Tartini lived in Padua, connected with the inscriptions given above, notes 1 and 2, points to the locality, as well as the date of the MS.

81. 'Vaghe calme io non vi credo.'
102. 'Ah che vale il sospirar.'
115. 'Da mille pene.'
139. 'Forse unato pensier.' See **129**.
154. 'Io vi miro luci belli.'
162. 'A quel candido foglio.'
176. 'Fuor della stigia sponda.'
214. 'Qual di cieca passione.'

132.

32 E 14—16. Opera by Lampugnani, 'L'Amor Contadino,' in three acts. Score. Perf. Lodi, 1766.

[c. 1766, 22·5 × 31·2, ff. 115, 92, 62.]

133.

32 E 17. Volume of songs and duets by Rinaldo di Capua from 'Vologeso.' Opera, perf. Strasburg and Rome, 1739.[1]

[1739, 21 × 28, ff. 76.]

2. 'Luci belle.' T.
12. 'Benchè turbar si veda.' S.
42. 'Finchè lento il fiumicello.' A.
51. 'Nell' orror di notte oscura.' S. See **145**.
63. 'Dal sen del caro sposo.' S. See **145**.
72. 'Non pensar Idolo mio.' S S.
97. 'Del tuo amore.' S.
105. 'Leon che i propri figli.' S.
118. 'Berenice ovè sei.' (Recit.). S.
125. 'Ombra che pallida.' (Aria).
135. 'Troppo il dolor l' affanni.' S T.
146. Sinfonia lugubre.

134.

32 E 18. Volume of cantatas, and two harpsichord pieces by various composers:

[c. 1745, 20·8 × 27·8, ff. 124.]

f. 1. Giuseppe Sellitti. Cantata, 'Io che terror del mondo.'[2] S and orchestra.
47. Nicolò Vasnier. 'Se la nemica.' S and orchestra.

[1] ('Argentina, 1739. Arie diverse del Vologeso, del Sigr. Rinaldo di Capua.')

[2] ('In occasione delli Sponsali tra L' Illmi Sig. Marchesi Giuseppe Maccarani, e Maddalena Gabrielli.')

55. Giacomelli. 'Che posso dir.' S and orchestra.
59. „ 'Dove son le mie ritorti.' S and orchestra.
67. „ 'Crudo Ciel.' S and orchestra.
73. Antonio Aurisicchio. 'Gia sento fremere le fauci orribile.'[1] S and orchestra.
87. Hasse. 'E pena troppo barbara.'[2] S and string accompaniment.
95. „ 'Dal sen delle tempeste.'[2]
103. „ 'Benche giusto.'[2]
111. „ 'Basta, così ti cedo.'[2]
119. Anon. Toccata for harpsichord in C.
123. „ Toccata for harpsichord in G.

135.

32 E 19. Volume of various compositions:—

[20·5 × 27·5.]

Palestrina. Pater Noster, and Ave Maria in the Dorian Mode. S S M A Be. B. & H. iii. 1, 6.

[c. 1750, ff. 14.]

Martin Y Solar. 'Pace caro mio sposo,' duet from 'Una Cosa Rara.' Perf. Vienna, 1785.

[c. 1785, ff. 6.]

Cimarosa. 'Vi dirò, sentite bene,' from 'Il Fanatico burlato.' Perf. Naples, 1787.

[c. 1787, ff. 24.]

Vincenzo Martini [i.e. Martin Y Solar] 'Dammi la cara mano,'[3] Sestet from 'Una Cosa Rara.'

[1788, ff. 14.]

136.

32 E 20. Score of Leo's Miserere[4] in 8 parts. See 27.

[c. 1743, 21·4 × 27·5, ff. 35.]

137.

32 E 21. Volume of Italian songs by various composers:—

[c. 1750, 20·5 × 28, ff. 180.]

f. 1. Lampugnani. 'Io veggo in lontananza.' S and orchestra.
17 b. Perez. 'Se vuoi così spietata.' S and orchestra.

[1] ('Seminario Romano nel Carnevale, 1745.')

[2] These four cantatas were performed at the Teatro Reale, Naples, in 1745.

[3] ('Teatro alla Valle, nella primavera, 1788.')

[4] Leo is here styled Maestro di Cappella della Real Chiesa di Napoli, and the composition is described as 'alla Palestrina senza Instrumenti.'

25. Leo. 'Fra duri spasimi.' S.
31. Jommelli. 'Passi da me ben mio.' S.
37. ,, 'Sento che per le vene.' S.
42 b. Bernasconi. 'E vero che oppresso.' S and string accompaniment.
49. Anon. 'In pensar che il fido amico.' S and orchestra.
58. Jommelli. 'Vanne ch' ingiusta sei.' S.
68. R. di Capua. 'In odio al caro bene.' S.
73. Perez. 'Un raggio di speranza.' S and orchestra.
79. Leo. 'Dammi, o sposa.' A.
85. Anon. 'Parto, ma nò.' S.
91. Jommelli. 'Ne gravi affanni miei.' S.
97 b. Leo. 'L' amorosa tortorella.' S.
110. Perez. 'Spira un aura.' A and orchestra.
125. Anon. 'Da quei begl' occhi.' A and orchestra.
131. Bernasconi. 'Dal labbro che t' accende.' S and string accompaniment.
139. Pietro Pulli. 'Tra fiori e molle erbetta.' S and strings.
145. Jommelli. 'Se vedrai quel freddo sasso.' S.
151. Hasse. 'Perchè se tanti siete.'[1] S and string accompaniment.
161. Jommelli. 'Per conforto.' S.
165 b. Leo. 'Tu pensi forsè a barbara.' T.
171. ,, 'Ferma nave in mar turbato.' S.

138.

32 E 22, 23. Oratorio by Leo, 'Sant' Elena al Calvario,' for four voices, with orchestra. Score.

[c. 1732, 22 × 31, ff. 70, 78.]

139.

32 E 24, 25. Opera by Paisiello, 'Il Matrimonio inaspettato,' in two acts. Score. Perf. St Petersburg, 1777.

[c. 1777, 22 × 29, ff. 155, 208.]

140.

32 F 1—3. Opera by Giacomo Insanguine, 'detto Monopoli,' 'Lo Funnaco Revotato,' in three acts. Score.

[c. 1750, 21·4 × 27·3, ff. 131, 113, 80.]

[1] ('Napoli, Teatro Reali, 1745.')

141.

32 F 4—6. Opera by Piccinni, 'L'Alessandro nell' Indie,'[1] in three acts. Score.

[1758, 22·3 × 30, ff. 73, 73, 46.]

142.

32 F 7. Overture and Songs (perhaps complete incidental music), in 'Merope,'[2] by Domenico Terradellas. Score. Perf. Florence and Rome, 1743.

[1743, 21 × 29, ff. 161.]

143.

32 F 8. Lauda Sion, by G. B. Borghi[3], for four voices with orchestra. Score.

[1775, 22 × 29, ff. 59.]

144.

32 F 9. Miserere by Jommelli for two soprani and orchestra. Score. See 2 and note.

[c. 1744, 22·2 × 30·7, ff. 69.]

145.

32 F 10. Volume of Italian songs by various composers:—

Handel. Finale to the opera 'Poro.' Probably in Smith's MS. H.-G. lxxix. p. 96.

[c. 1731, 24 × 30, ff. 3.]

Anon. Duets, possibly by P. Pool. (See note.)

[c. 1800, 23·5 × 29·5, ff. 3.]

'Filite amabile.'
'La Tromba rimbomba.'[4]
'Volle Amor.'
'Fra planti giubile.'

Anon. 'Piangerò la mia sventura.' S with orchestra.

[c. 1750, 23 × 31, ff. 7.]

Hasse. 'Digli ch' io son fedele.'[5] S.

[c. 1750, 23 × 31, ff. 2.]

[1] The volumes are headed, 'Argentina, 1758,' and there can be no doubt that the original performance in Rome was conducted from this copy.

[2] ('Alle Dame, 1743.')

[3] ('Mro. di Cappa. d'Orvieto.') Dated 1775.

[4] ('di P. Pool.')

[5] (Wrongly bound up, so that the beginning of the song comes last.)

Handel. 'Tu se il cor di questo core,'[1] from 'Giulio Cesare.' B. H.-G. lxviii.

[c. 1723, 21·3 × 27·5, ff. 4.]

Rinaldo di Capua. 'Nell' orror di notte oscura.' S with string accompaniment. From 'Vologeso.' See **133**.

[c. 1739, 21·7 × 28, ff. 22.]

Rinaldo di Capua. 'No, non vedrete mai.' S with string accompaniment.

Vinci. 'Vo solcando un mar.' S.

Rinaldo di Capua. 'Dal sen del caro sposo.' S. from 'Vologeso.' See **133**.

Anon. 'Frena l' ardir.' S.

[c. 1750, 23·5 × 29·5, ff. 8.]

Gioacchino Cocchi. 'Nobil onda.'[2] S. Probably from 'Adelaida,' perf. Rome, 1743.

[1743, 22 × 27·8, ff. 10.]

R. di Capua. 'Vecchie viene.'[3] S.

[1740, 22 × 27·8, ff. 8.]

Terradellas. 'Oh Dei.'[4] S. Perhaps from 'Merope,' perf. Florence, 1743.

[1743, 22 × 27·8, ff. 27.]

" 'L' Augellin.'[4] S. Perhaps from 'Merope,' perf. Florence, 1743.

Anon. 'Un aura soave.' S with orchestra.

[c. 1780, 22 × 27·8, ff. 4.]

" 'Dal suo gentil sembiante.' S with orchestra.

[c. 1780, 22 × 27·8, ff. 4.]

Terradellas. 'Un bel gentil.'[2] S. Perhaps from 'Merope,' see above.

[1743, 22 × 27·8, ff. 6.]

Niccola Conti. 'Ove rivolge il ciglio.'[5] S with orchestra.

[1743, 22 × 27·8, ff. 8.]

Terradellas. 'Deh, respirar.' S with bass only.

[c. 1750, 23·5 × 29·5, ff. 2.]

R. di Capua. 'Signor consorte.'[6] S with string accompaniment.

[1740, 22 × 28·5, ff. 8.]

Cocchi. 'Timida Pastorella.'[2] S with orchestra. Probably from 'Adelaida.'

[1743, 22 × 28·5, ff. 6.]

[1] ('del Sig^r. Boschi.')
[2] ('Alle Dame, 1743.')
[3] ('T. della Valle, 1740.')
[4] (Both songs are headed 'Alle Dame, 1743.')
[5] ('Capranica, 1743.')
[6] ('Valle, 1740.')

Leo. 'Leggi negl' occhi miei.' A with orchestra.
[1740, 22 × 27, ff. 6.]

Hasse. 'Meglio refletti al dono.' S (from 'Cleofide o Alessandro nell' Indie'). Perf. Dresden, 1731.
[c. 1731, 23·8 × 30, ff. 12.]

146.

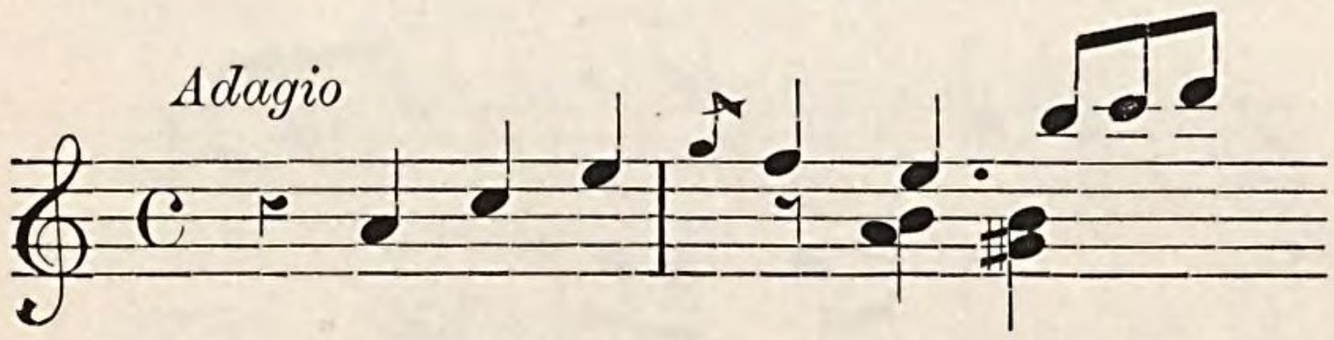
32 F 11. Score of Allegri's Miserere for two choirs[1]. Published in Burney's Music of the Sistine Chapel. See **366**.
[c. 1770, 21 × 28·4, ff. 14.]

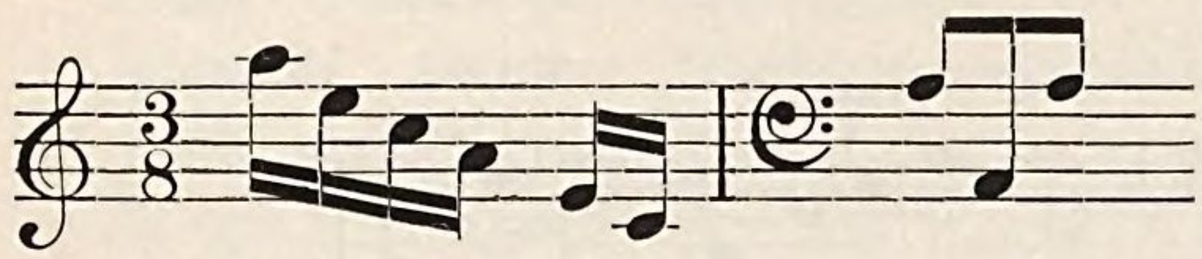
147.

32 F 12. Volume of 31 Sonatas by Domenico Scarlatti, for harpsichord. All but two of these sonatas were printed from this copy, and published by Birchall. See **423**. The order is slightly different. Nos. 13 and 17 of the MS. (Czerny, Nos. 91 and 86) do not appear in Birchall's edition, as they had already appeared in print. The thematic index at the end of the MS. has the word 'printed' in pencil opposite these two sonatas. Birchall makes up his number to thirty by including the 22nd sonata of no. **148**. See below.
[c. 1750, 21·5 × 28·5, ff. 63.]

148.

32 F 13. Volume of 24 sonatas by Domenico Scarlatti.[2]
[c. 1750, 21·3 × 28·5, ff. 71.]

1. 

2. 

[1] At the foot of the title appear the words 'In Roma presso Giulio Cesare Martarelli,' as though it were printed; it is possibly transcribed from an early printed edition. The volume was presented by 'the Rev. Charles Hoyle, late of Trin. Coll.' (This name occurs in the Grad. Cantab. as M.A. 1797.) The rest of the vol. appears as no. **414**.

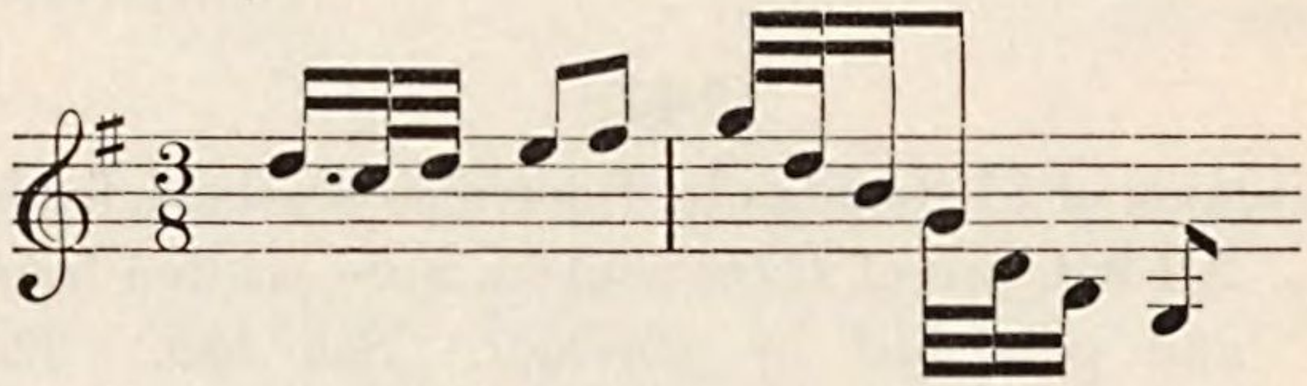
[2] 'Libro de Sonatas de Clave Para el ex^mo^. S^or^. Eñbaxador de Benecia. de D^n^. Domingo Scarlati.'

3. Cz. 105.

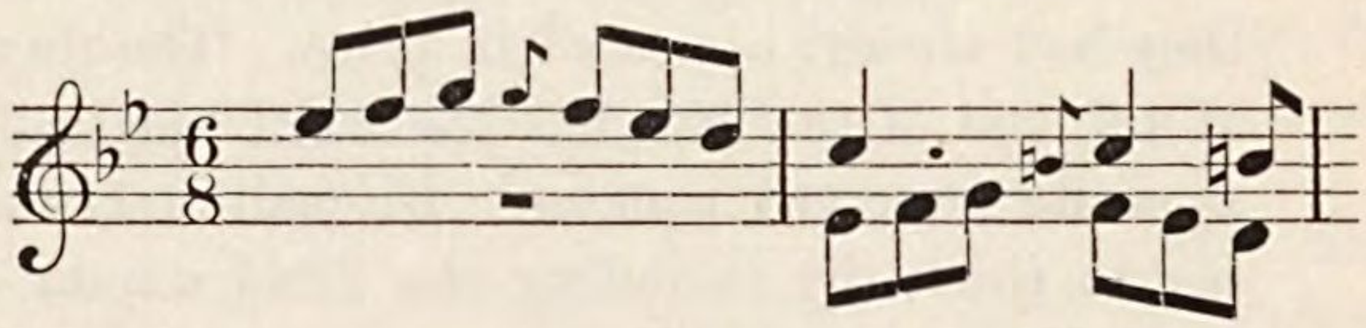
4. Cz. 74. Pauer, no. 32.

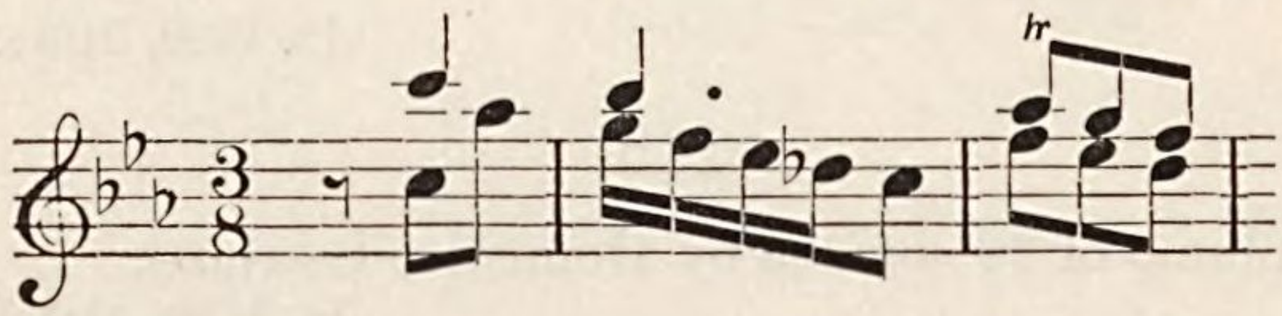
5.

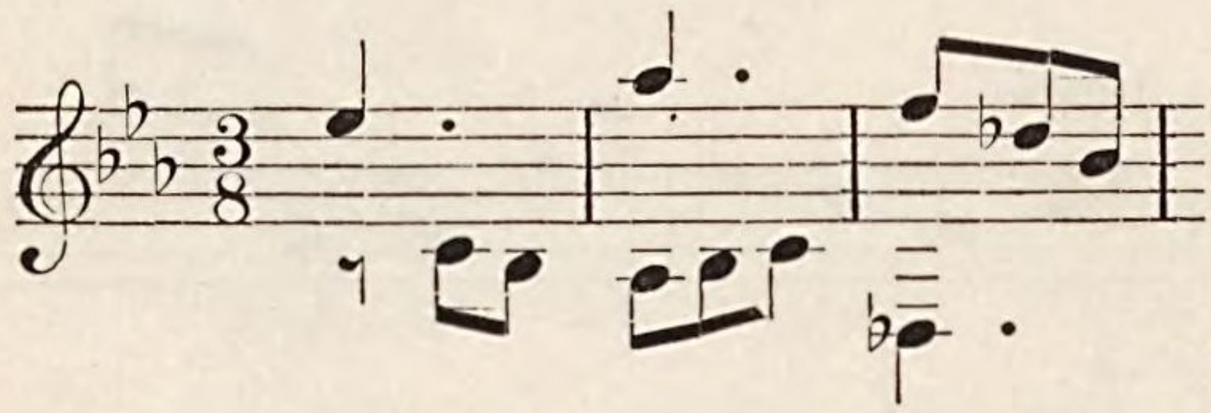
6. Cz. 15.

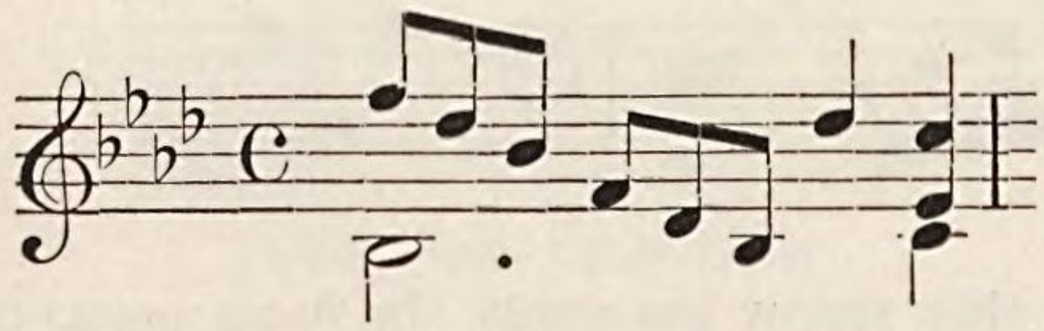
7. 

8. Cz. 28.

9. 

10. 

11. 

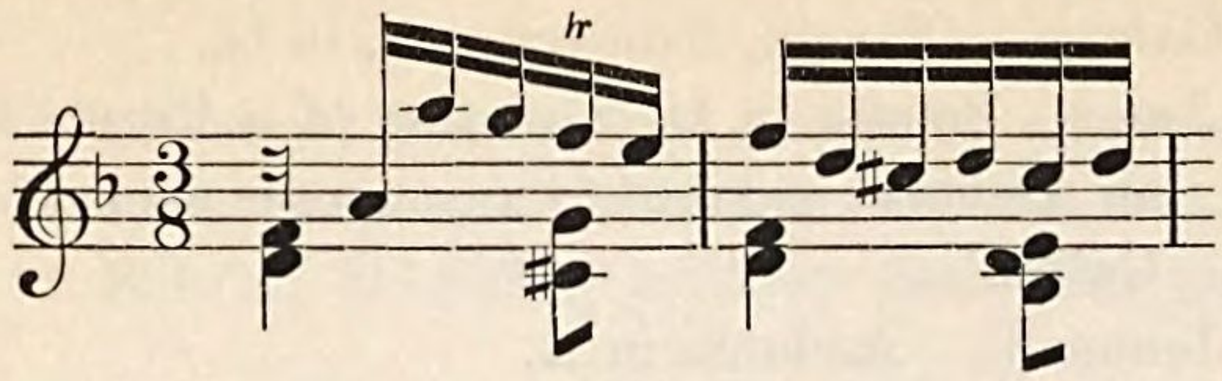
12. 

13. Cz. 114.

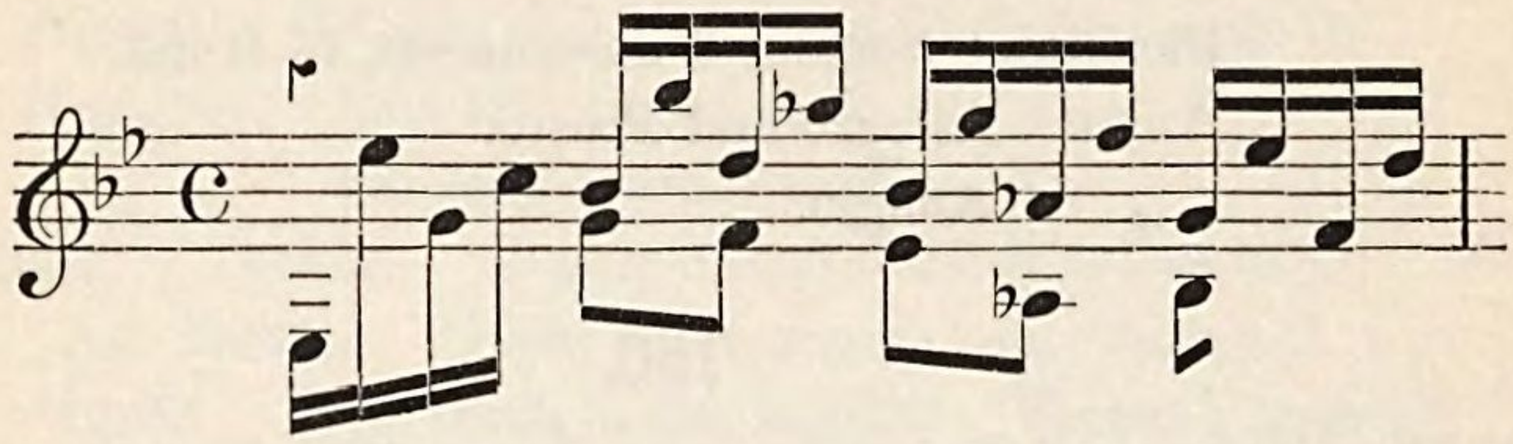
14. Cz. 3. Pauer, no. 10.

15. Cz. 1. Pauer, no. 3.

16. Cz. 48. Pauer, no. 8.

17. 

18. Cz. 175. Pauer, no. 36.

19. 

20. Cz. 77. Pauer, no. 25.
21. Cz. 90.
22. Cz. 53. Birchall. See **423**.
24. Cz. 22.

149.

32 F 14. Volume of sonatas, etc., for harpsichord.[1]

[c. 1780, 23 × 29·5, ff. 47.]

Galuppi. Sonata, 3 movements, in C.
Logroscino. Sonata, 1 movement, in B flat.
Barbella. Andante in D minor.
Anon. Allegro in B flat.
Burton. Aria di caccia in D.
,, Movement of a Suite in B flat.
Sig^ra^. Pybus. Allegro in D.
Gluck. Andante in G.
Burton. Presto in D.
Anon. Sonata and Gigue in G.
Jommelli. Overture [perhaps arranged for harpsichord] in three movements.[2]
Burton. Movement in A flat.
Hasse. Sonata, 4 movements, in E.
Arne. Overture to 'Artaxerxes' arranged.
Earl of Kelly. Overture in E flat. 3 movements.

[1] 'Sold at Welcker's Musick Shop Gerrard Street S^t^. Anns Soho.'

[2] The end of the 1st, and the beginning of the 3rd movements are on two loose leaves.

Galuppi. Sonata, 3 movements, in G.

Anon. Sonata in D, consisting of a Presto, followed by an Andante, ascribed to a composer named (apparently) Gallin.[1]

Jommelli. Andante in A.

Burton. Allegro in D minor.

Barbella. Minuet in D.

Piccinni. Sonata, 3 movements, in B flat.

Anon. Allegro and Presto.

,, Adagio.

150.

32 F 20. Volume of Opera Songs by Jommelli. Score.

[c. 1760, 22 × 29.]

'Deh lasciarmi in pace.'[2] S.

[ff. 6.]

'Il piè s'allontana.'[3] S.

[ff. 12.]

'Va più non dirmi infida.' S.

[ff. 4.]

'Ch' io mai vi possa lasciar d'amore.'[4] S.

[ff. 6.]

'Da voi cari lumi.'[4] A.

[ff. 8.]

'Soletta s' io staro.'[4] A.

[ff. 6.]

'No, ingrato, amor non senti.' S.

[ff. 16.]

'Confusa, smarrita.' S.

[ff. 10.]

'Che mai vi spondersi.' S.

[23 × 31, ff. 12.]

'Volger pietosa.' S.

'Infida, mi credi.' A.

151.

32 F 22. XIII Sonatas for two violins and violoncello, by 'Sigr Michel Angelo Ferace, Napolitano.' Score.

[c. 1780, 22 × 29, ff. 60.]

[1] Possibly Galuppi.

[2] ('Argentina, 1746.' Possibly from 'Didone abbandonata.')

[3] ('Spoleto, 1751.')

[4] ('In Wirtembergh.')

152.

32 F 23. Fragments of two volumes containing organ accompaniments to services and anthems; the later handwriting is Dr Blow's; the earlier probably dates from about 1650.
[c. 1650, 1710.]

p. 53. Gibbons. Service in F. End of Nunc Dimittis.
54, 5. Anon. Holy, Holy, and Gloria in G.
56. Purcell. 'O give thanks,'[1] verse and chorus, in C.
123. Humfrey. End of a Creed in E minor.
124. „ Evening Service in E minor.
130 (200)[2]. Tucker. 'O give thanks' for 5 voices in G.
(202). Ad. Batten. 'Hear my (prayer),' in D minor.[2]
(204). Child. 'The earth is the Lord's.' Verse, 3 basses.[3]
189. Jer. Clark. End of an anthem. Verse 'The earth shall tremble,' and 'I will sing unto the Lord.' (Chorus).
190. Croft. Sanctus and Gloria in B minor.
192. „ 'Unto Thee, O God, do we give thanks.' 3 voices.
196. Wm. Tucker. 'I will love Thee.' (Thanksgiving Anthem for forcing the lines).[4]
197 (221). The end of an anthem, 'My heart is fixed,' by Wm. Tucker, in the older handwriting. See p. (229) for beginning of the anthem.
198 (223). Blow. 'O Lord, I have sinned.' Verse. C minor.
201 (226). „ 'Lord, how are they encreased.' Verse for two tenors.
(229). Tucker. 'My heart is fixed.' (The beginning of the anthem the end of which is on p. 197 (221).)
(231). J. Clark. 'The Lord is my strength.'
(232). Wm. C. (Croft ?). 'O praise the Lord, all ye heathen.'
(234). Anon. 'We have a strong city,' in A.

[1] ('H. Purcell, 1693.') On pp. 58 and 59 there are rough pencil notes of words, in another hand. This part of the MS. breaks off in the middle of the verse 'My song shall be alway,' in A, on p. 62.

[2] The MS. has apparently been twice bound up, once with 60 more pages in it than now exist; from this point most of the pages bear the double numbers which are given, the higher numerals on the inside of the page as at present arranged. From p. 203 (228) the earlier pagination is discarded (with the lower set of numerals). A gap of upwards of 50 pp. occurs here.

[3] In the earlier handwriting.

[4] (Qu. Commemorating the naval victory of 1665?)

153.

32 F 24. Volume of motets in the autograph of Carissimi.
'Surgamus, eamus.'[1] A T B.
[c. 1650, 17 × 21·3, ff. 5.]

(Another MS. paged).

1. 'Beatus vir.' S with accompaniment.
[19 × 25, ff. 20.]

10. 'Veni Sancte Spiritus.' (In festo Pent.) S A B.
19. 'Lauda Sion.' S A B.
34. 'O beatae Celimentes' (?) S A B. All with accompaniment.

154.

32 F 25. At the end of a vol. of printed music (no. 421) is bound a 'Marche' for 2 oboes, 2 clarinets, 2 horns and bassoon (in score) by Mons. de Beckford, perhaps Wm. Beckford, the author of 'Vathek,' who studied music with Mozart.
[c. 1770, 15·2 × 22·7, ff. 2.]

155.

32 F 26. Autograph score of Haydn's symphony in F, known as 'Letter W.' Signed 'di me giuseppe Haydn.' The words 'Fine. Laus Deo' are written at the end. It was presented by Miss Gregg, Nov. 2, 1861.
[1787, 23 × 32, ff. 29.]

Mit gewiß 1787 ist einzig Ma 89 signirt.

156.

32 G 1. Anon. (probably Colonna). Te Deum in C and Mass in A. For solos, 8-part chorus and orchestra. Score.
[c. 1730, 29 × 23, ff. 86.]

157.

32 G 2. Volume of motets for voices and orchestra, probably all by Colonna. Score.
[c. 1730, 28·5 × 23·2, ff. 139.]

Anon. 'Beatus vir.'[2] Ps. cxii. (E. V.). 4-part chorus.
Colonna. 'Magnificat.' ('Dell' opera 12ma') in D minor for 5-part chorus, solos, and orchestra.
Colonna. 'Domine ad adjuvandum.'[3] 5-part chorus and orchestra in G. See **31** for another copy.

[1] Fitz. Mus. i. 12. The instrumental bass is written on the same stave as the vocal bass, but in red ink. The motet is also given by the Prince de la Moskowa, viii. 450.

[2] The verse 'Paratum cor ejus' and the Gloria are in Fitz. Mus. v. 27.

[3] Fitz. Mus. v. 8. Prince de la Moskowa, viii. 478.

Anon. 'Laudate Dominum.' 5-part chorus, and orchestra in A.

Colonna.[1] 'Dixit Dominus.' 5-part chorus and orchestra in G. See 32, 42.

158.

32 G 3. Volume of concertos for strings.

[c. 1780, 28·8 × 23.]

Scarlatti (prob. Pietro). Six Concertos for string quartet with figured bass. 1, p. 1, in F minor. 2, p. 11, in C minor. 3, p. 21, in F. 4, p. 33, in G minor. 5, p. 40, in D minor. 6, p. 48, in E.

[ff. 30.]

Galliotti. Five Concertos for two violins and bass.

[ff. 31.]

L...da. (Name illegible, possibly Lotada, or Latada). Sonata for two violins and bass, headed 'Flamatico,' in G.

[ff. 9.]

159.

32 G 13. Book of Lord Fitzwilliam's studies, etc. and (reverse) miscellaneous pieces arranged for harpsichord. The studies are dated from 1781 to 1783, from 1787 to 1789, and 1803.

[1781—1803, 30 × 23·3, ff. 62 written.]

On p. 118 is a trio called 'L'Allegro, Il Moderato, Il Pensieroso.'

p. 119 is a composition in three parts on 'Morley's Canto Fermo' (i.e. a canto fermo given in Morley's Introduction).

(Reverse of Book).

[c. 1780, ff. 11.]

Purcell. 'Britons, strike home.' (Arranged).

Handel. 'Haste thee, nymph.'

D. Scarlatti. Sonata in G. (Cz. 7).

Handel. Air and Variations in E (now called 'The Harmonious Blacksmith').

Du Phly. 'La Victoire.' Harpsichord piece in D.

Handel. Overture to Samson. (Arranged).

[1] (Note at end of vol.) 'As the Magnificat has Colonna's name to it, and the Domine and Dixit I know to be Colonna's, I presume the other two are by him also. James Bartleman.'

Rameau. Overture to Dardanus. (Arranged).

Handel. 'The many rend the skies.' (Alexander's feast, arranged for harpsichord or organ).

160.

32 G 17. Steffani's motet. 'Qui diligit Mariam,' in separate parts. See **31** and **43**.

[c. 1760, various sizes, ff. 14.]

161.

32 G 18. Volume of harpsichord music, etc.

J. S. Bach. Twelve Fugues (from the second part of the Wohltemperirte Clavier (fugues only) nos. 1, 4, 7, 5, 10, 9, 11, 13, 14, 16, 24).

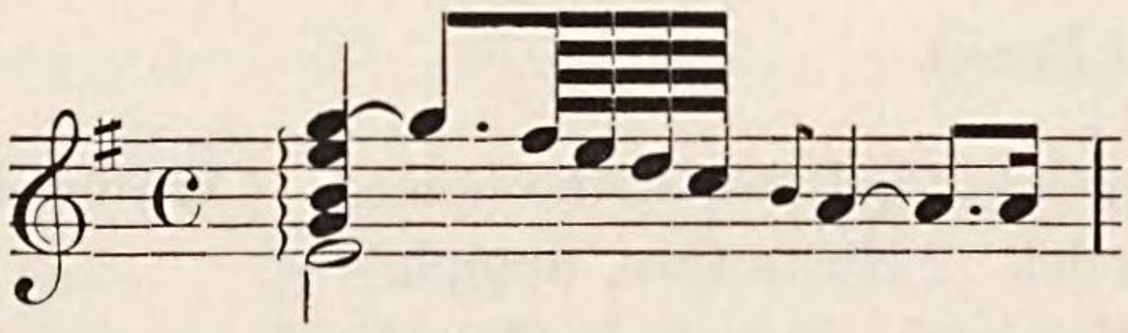
[c. 1750, 35·2 × 21·7, ff. 18.]

C. P. E. Bach. Six Sonatas.

[c. 1750, 34 × 20, ff. 19.]

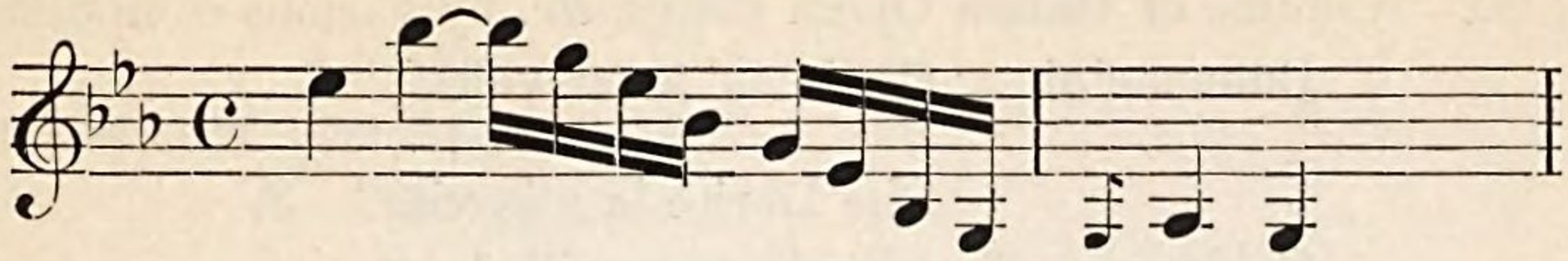
1. A minor.

2. In A flat. (Bülow's ed. no. 6.)
3. E minor.

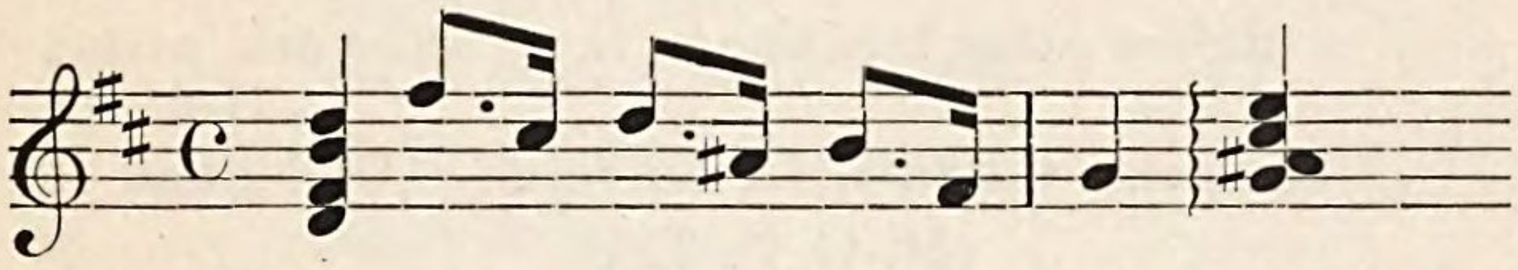


4. B flat.

5. E flat.



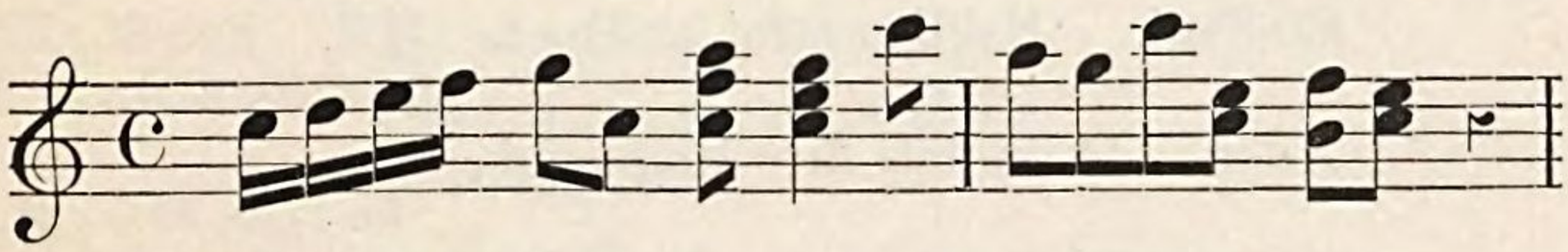
6. B minor.



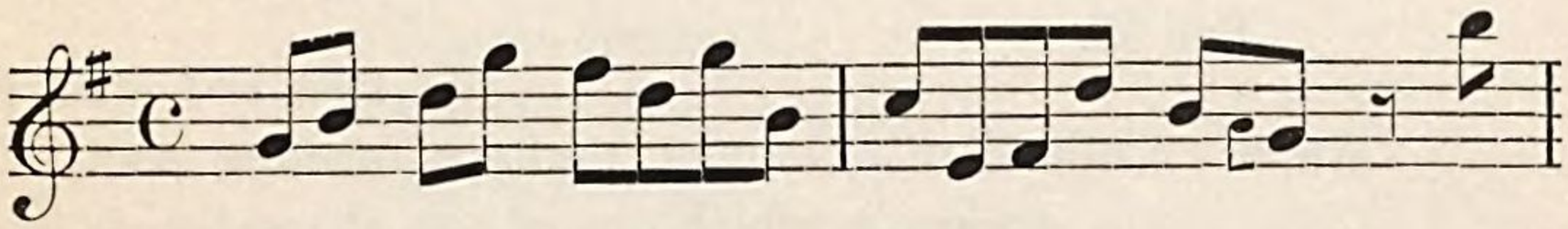
J. B. Cramer. Introduzione (Adagio Maestoso in D) and Aria, Allegro moderato in D). Autograph.
[c. 1790, 29 × 22·5, ff. 6.]

Handel. Largo, Allegro, and Gigue from Suite VI. (H.-G. ii. 39 etc.).
[c. 1720, 33·5 × 19·5, ff. 4.]

" Concerto per il Gravicembalo, in C.
[c. 1730, 30·2 × 23, ff. 8.]



" Sonatina per cembalo, in G.
[c. 1730, 30·2 × 23, ff. 2.]



Nares. 'Fugues for the organ or harpsichord.' Seven pieces, all of which are fugues except no. 2.
[c. 1760, 30·5 × 23·3, ff. 8.]

Purcell. Sonatas II. and IX. ('the Golden Sonata') for strings.
[c. 1750, 30·3 × 23·5, ff. 10.]

Anon. Six Sonatas. (The first part of Sonata I. is missing).
[c. 1780, 25·5 × 18·5, ff. 16.]

" Russian lesson for the harpsichord.
[c. 1780, 30·5 × 23, ff. 3.]

" (probably Kelway). Affettuoso.

" " " Page of sketches.

Bayerische Staatsbibliothek MÜNCHEN

162.

32 G 20. Volume of Italian Opera Songs, &c. by various composers:—

Buononcini. 'Genio ch' amar volea.' S.
[c. 1750, 32·5 × 20·6, ff. 6.]

" 'Che Dori è la mia vita.' S.

Caldara. 'Tornin più tranquille.' S.
[c. 1750, 30·5 × 23, ff. 2.]

Chioccioli. Motetto a voce sola, with orchestra, 'Carae dulces carae laetitiae.' S. (Score and parts).
[c. 1730, 29 × 21, ff. 24.]

Handel. Cantata, La Lucretia. 'Oh! numi eterni.' S. (H.-G. li. 32).
[c. 1730, 30 × 22, ff. 8.]

" 'Nel Africane selve.'[1]
[c. 1730, 31·5 × 20, ff. 6.]

Giuseppe Saggione. 'Così mesta.' Cantata, B.
[c. 1780, 30 × 22, ff. 8.]

Francesco Scarlatti. 'La dove vegnano.' B. See **111.**

" " 'Se lagrimate pupille.' S.

Giuseppe Scarlatti. 'Se mai senti.' S.
[c. 1780, 30·2 × 22·5, ff. 6.]

Steffani. 'Saldi marmi.' Duet. S S. See **20, 22, 111.**
[c. 1750, 32·5 × 20, ff. 10.]

Anon. 'Con fati dico linguaggio.' S.
[c. 1750, 30·5 × 21, ff. 2.]

Alessandro Scarlatti. 'Lumi dolenti.' S. See **167.**
[c. 1750, 30 × 22, ff. 2.]

Buononcini. 'Impara a non dar fede.' Cantata, B. See **50.**
[c. 1760, 32·5 × 19·2, ff. 4.]

Anon. Collection of songs, perhaps forming part of an opera, in which one of the characters is named Attilia[2].
[c. 1770, 32·5 × 20, ff. 26.]

'Nacqu' al Regno.'
'Parto lieta.'
(Attilia). 'Nacqui viver.'
'Nemico non ti temo.'
(Attilia). 'Chi a vago volto amai.'
'Alma tradita.'
'Non si vel.'

[1] H.-G. l. 172, but this copy varies considerably from the printed version, and contains two movements not printed.

[2] The name 'Mr Allnott' is written across p. 1.

'Ho due vite.'
'Verr' a prende.'
'Amo chi mi vuol.'
'E troppo caro.'
'Lascia d' amar.'
'Conoscer non vorrei.'
(Duet) 'Vanne vivi.'
'Agitata da fiato.'
'Siete assai superbe, o stelle.'
'A te do l'ultimo amplesso.'
'Ebra di luce.'
'Lascia le belle lacrime.'
'Parto crudel.'
'Dirti non sò.'
'Nasce all' alba.'
'Doppoi nembi.'
'Ritorno a respirar.'
'Stanni ascosi.'
'Fiere così perchè.'
'Mi promette la speranza.'
'Pugneran con noi le stelle.'
'Sì stringerò.'
'O Morte.'
'Parto senza speranza.'
'Così mi piace.'
'L'armi deponga.'
'Fredde ceneri d'amor.
'Sposa diletta.'
'Chi mi rende.'
(Duet) 'Mio Rè mia vita.'
'Bagna le piume.'
'Piacer chi l' affanno.'
'In onta della sorte.'
'Destin dammi consiglio.'
'Daro in mano.'
'Conoscero se brami.'
'Speranza se vuoi.'
'Se tu non mi consoli.'
'Ho da versar.'
'Se' l dirvi che v' amo.'
'Verro crudel.'

Anon. 'Era la notte.' Cantata. S.
[c. 1720, 30·5 × 23, ff. 6.]

Paradies. 'Son tuo sposo.' (Quartet and Chorus). Autograph.
[c. 1760, 31 × 23, ff. 6.]

Anon. Cantata addressed to Handel, 'Handel non può mia Musa.'
[c. 1760, 29·2 × 22·4, ff. 2.]

163.

32 G 21. Collection of motets, psalms, etc. by various composers :—

Cl. Le Jeune. 'Hélas, Seigneur.' Ps. 69. S A T. See **112**.
[c. 1730, 33 × 20·5, ff. 2.]

Simone Molinario. 'Qual musica gentil.' S S T. See **112**.

Rosenmüller. Confitebor, 5 part chorus and orch. Autograph.
[c. 1670, 33 × 20·5, ff. 8.]

" " 'Beatus Vir.' 4 part chorus and orch. Autograph.

" " 'Nisi Dominus.' 4 part chorus.
[33 × 20, ff. 6.]

" " 'Delectare in Dominum.' 4 part chorus. Autograph.
[33 × 20, ff. 7.]

" " 'Laudate Pueri.' 4 part chorus. Autograph.
[33 × 20, ff. 3.]

" " 'So feyern wir das hohe Fest.' Cantata. Chor. and Sop. aria with violin obligato. Autograph.
[33 × 20·5, ff. 10.]

Silas Taylor. Psalms, &c., in two parts with bass :—
[c. 1670, 32 × 20, ff. 28.]

1. 'Lord to my prayers incline.' Ps. lv.
2. 'When storms arise.' Ps. xxvii.
4. 'My prayers shall with the suns uprise.' Ps. lv.
6. 'Frail Man.' Ps. xc.
8. 'O happie summons' (pars prima). Ps. cxxii.
10. 'All from the suns uprise.' Ps. c.
12. 'Urbs cœlestis, urbs beata' (Hymnus S. Hildeberti Cenomunensis).
14. 'Canite Dominum.' Ps. cv.
16. 'New composed dittyes sing.' Ps. xcvi.
18. 'Now great Jehovah reigns.' Ps. xciii.

20. 'As on Euphrates shady banks.' Ps. cxxxvii. pt. 1.
22. 'Remember Edom, Lord.' Ps. cxxxvii, pt. 2.
24. 'You kingdomes through the world renowned.' Ps. lxviii.
26. 'I to Thy wing for refuge fly.' Ps. lxxi. pt. 1.
28. 'Now in the winter of my years.' Ps. lxxi. pt. 2.
30. 'You who the Lord adore.' Ps. cxxxiv.
31. 'Civitas amplissima.' Lam. i.
32. 'Miserere mei.' Ps. li.
34. 'Dominantur in nos servi.' Lam. v.
36. 'Quid faciamus cum tuba de coelo' (Ex Epistola quadam Sti. Augustini).
38. 'Domine, coelos tuos inclina.' Ps. cxliii.
40. 'Candore et rubore.' Cant. v. 9—15.
42. 'Dilecto meo ostium aperui.' Cant. v. 5—8.
44. 'O Deus, mi Deus.' Ps. lxiii.
46. 'In cubili meo.' Cant. iii.
48. 'Vox dilecti mei.' Cant. ii.
50. 'Revertere o Sulammitis.' Cant. vii.
52. 'Non habet Sion' (Hymnus S. Hildeberti Cenomunensis).
54. 'Cantate Jehovah.' Ps. ix.

Kent. 'I will lift up mine eyes.' Chorus and verse. S.
[c. 1760, 32·5 × 20, ff. 14.]

Anon. 'I will give thanks.' S S S S.

" 'Behold, O God our defender[1].' S A T B.

" 'O be joyful.' Verse and S S S A T B. See **107**, and *ante* p. 46, note 3.
[c. 1780, 32·5 × 20, ff. 10.]

164.

32 G 23. Various choral compositions:—

Handel. Coronation Anthem, 'Zadok the Priest.' Score[2].
[c. 1730, 30·3 × 23, ff. 16.]

Six pp. of Rosenmüller's 'Confitebor' (see **163**) copied by S. Wesley, 1826.
[1826, 29·5 × 23·5, ff. 3.]

Anon. 'Pater peccavi' for S S A T B in motet style.
[c. 1760, 30 × 23, ff. 4.]

[1] As the words 'Grant the king a long life' etc, occur, the anthem was probably written for a coronation or royal birthday.

[2] A French translation is added to the music in pencil, and the French and English words are written side by side on a sheet of paper placed in the MS.

Anon. (possibly Rosenmüller). 'Whoe'er is my disciple[1].' Anthem, beginning with a bass solo, scored for strings and oboes.

[c. 1680, 27·5 × 21·5, ff. 10.]

165.

32 G 24. A collection of incomplete parts of various compositions in the madrigal or motet style. Probably of a late date. Single parts, for different voices.

[c. 1760, 29·2 × 22·2, ff. 39.]

166.

32 G 27. Miscellaneous :—

Vivaldi. Concerto for violin solo and strings in A. 5 parts. Score.

[c. 1765, 23·5 × 32, ff. 13.]

Allegro molto. C. Solo Largo. A. Allegro. A.

Exercises. Anonymous.

[c. 1780, 24·2 × 29·5, ff. 20.]

Examples selected from Zarlino, in 2, 3, and 4 parts.

Printed glee. See No. 438.

Anon. 'Young am I and yet unskilled[2].' Song.

[c. 1770, 23·8 × 29, f. 1.]

Burton. Ode on Aeolus' Harp[3]. Autograph.

[1778, 26·3 × 24·5, ff. 4.]

167.

32 G 28. Volume of Italian songs, mostly in score :—

Anfossi. Cavatina, 'Pastorella, anch' io con voi.' S.

[c. 1780, 20 × 28·5, ff. 4.]

„ The same cavatina, voice part only of this aria, together with a subsequent recitative and aria[4].

[c. 1780, 22·2 × 29, ff. 3.]

Bononcini. Duet, 'Si fugga, si sprezzi.' S S. Dated (with reference to composition) MDCXCI.

[c. 1750, 21·5 × 29, ff. 6.]

Bononcini. 'Sen vola il Dio d'amore.' S.

[c. 1760, 21·8 × 28, ff. 6.]

R. da Capua. 'Cara ti lascio.' S.

[c. 1740, 21·5 × 27, ff. 4.]

[1] It is apparently an arrangement from some foreign composition, perhaps a German Cantata, as the words are adapted to fit the music.

[2] Possibly by Kelway.

[3] At the end is written (apparently) 'Miss Dacre's scripsi' (?), 24 September, 1778, Paris.'

[4] The second aria was probably accompanied by bass only.

Hasse. Five airs from 'Didone,' perf. Dresden, 1743, and Naples, 1744:—

,, 'Tacerò se tu lo bramo[1].' S.
[1744, 21·5 × 26, ff. 24.]

,, 'Quando saprai chi sono[2].' S.

,, 'Se resto sul lido[2].' S.

,, 'Se delle stelle[3].' S.

,, 'Son Regina[4].' S.

,, 'Caro sposo amato oggetto[5].' S.
[1732, 21·8 × 27·5, ff. 4.]

Lampugnani. 'Caro mio ben perdona.' A.
[c. 1740, 21·2 × 27·5, ff. 8.]

Leo. 'Misero pargoletto.' S.
[c. 1740, 22 × 26·5, ff. 4.]

Martini. Duet, 'Lontan dal suo bene.' S S. See **21**.
[c. 1763, 21 × 27·2, ff. 8.]

,, Duet, 'Passano i giorni.' S A. See **21**.

Pergolese. 'Nel chiuso centro.' S ('Orfeo'[6]).
[c. 1736, 21·8 × 27·5, ff. 20.]

Piccinni. 'Star trompete.' B.
[c. 1750, 21·5 × 26, ff. 22.]

,, 'Dove cecchina oh Ciel[7].' A.
[1760, 22·4 × 27·8, ff. 4.]

Giuseppe Saggione. 'Dove siete pupille[8].' B. Autograph.
[c. 1710, 20·4 × 25, ff. 2.]

A. Scarlatti. 'Lumi dolenti.' S.
[c. 1750, 20·8 × 26·3, ff. 6.]

,, 'Al mormorio dell' onda.' S without orch.
[c. 1710, 22 × 28, ff. 14.]

Stradella. La Medea. 'Gia languiva la notte.' S without orch. See **44**.
[c. 1710, 22·5 × 27·5, ff. 19.]

Vinci. 'Amante tuo costante.' S. (Aria in 'Elpidia,' perf. 1723).
[c. 1723, 24 × 28·5, ff. 4.]

,, 'Chiama e invita[9].' A.
[c. 1723, 22 × 27, ff. 6.]

,, 'Per quel paterno amplesso.' S. From 'L'Artaserse,' perf. 1730. See **13**.
[c. 1730, 22 × 27, ff. 6.]

Anon. 'Alleluia.' S with string acct.
[c. 1750, 22 × 28·5, ff. 4.]

[1] '1744 Didone S. Carlo, Il Sigr. Albazio.'
[2] '1744 Didone S. Carlo, Caffarelli.' [3] '1744 Didone S. Carlo, Albazio.'
[4] '1744 Didone S. Carlo, Sigra. Asterea (?).' [5] 'Caio Fabricio, 1732.'
[6] Printed in Choron's 'Principes de Composition.' [7] 'Alle Dame 1760.'
[8] 'Senza Instromenti solamente con cembalo Violoncello.'
[9] 'Nel Teatro di S. Bartolomeo. Cuzzoni.'

168.[1]

32 G 29.

The volume of Virginal Music, erroneously known as *Queen Elizabeth's Virginal Book.*

[c. 1625, 33·9 × 22, ff. 209 written.]

This most remarkable collection of English 17th-century instrumental music is contained in a small folio volume consisting of 220 folios of paper ruled by hand for music in 6-line staves, 209 of which are filled with music written in a small but distinct handwriting. The volume measures $33\frac{9}{10}$ centimetres in height by 22 centimetres in breadth, and the binding (a fine specimen of English 17th-century workmanship) is of crimson morocco, enriched with beautiful gold tooling, the sides being sprinkled with fleurs-de-lis. The water-mark on the paper is a crozier-case, measuring $4\frac{1}{2}$ inches in height and $2\frac{1}{2}$ inches in its widest part. It is possible that this mark indicates that the paper was manufactured at Basel, as the arms of that town are similar to it. The manuscript has in places been cut by the binder, but the binding is probably not of later date than the bulk of the book. Nothing is known of the history of the volume before the early part of the 18th century, when it was first noticed as being in the possession of Dr Pepusch, but there is sufficient evidence to prove that it can never have belonged, as used to be generally supposed, to Queen Elizabeth. The whole of the manuscript is in one handwriting, in many cases the compositions it contains bear the dates at which they were composed, and these dates (as will be seen from the list printed below) are in no sort of chronological order. The latest dated composition is an 'Ut, re, mi, fa, sol, la, a 4 voci,' by the Amsterdam organist Jehan Peterson Sweelinck (1577–81–1621), which occurs on page 216, and bears the date 1612, nine years after the death of Queen Elizabeth. But there is another piece in the volume which proves that the collection must have been written even later than this. At page 255 is a short composition by Dr John Bull, entitled 'D. Bull's Juell' (*i. e.* 'Dr Bull's Jewel'). Another copy of this occurs on folio 49*b* of a manuscript collection of Bull's instrumental music preserved in the British Museum (Add. MS. 23,623), which is particularly valuable as containing the dates at which most of the compositions were written, and this copy bears the inscription 'Het Juweel van Doctor Jan Bull quod fecit anno 1621. 12 December.' If this evidence is to be relied upon, the volume must therefore have been written later than this date, and in all probability it dates from the third decade of the 17th century, the character of the handwriting, as well as the absence of compositions by musicians of a later date precluding the possibility of its being of more recent origin. Mr Chappell, at the beginning of his work on the 'Popular Music of

[1] The following account of the Virginal Book, by Mr W. Barclay Squire, F.S.A., is reprinted, with some alterations and additions, from Sir George Grove's Dictionary of Music and Musicians (*art. Virginal Books*) by permission of Messrs Macmillan and Co.

the Olden Time'[1] (p. xv) surmised that this collection may have been made for, or by, an English resident in the Netherlands, and that Dr Pepusch obtained it in that country. This conjecture he founded upon the fact that the only name which occurs in an abbreviated form throughout the book is that of Tregian, and that a sonnet signed 'Fr. Tregian' is prefixed to Verstegan's 'Restitution of Decayed Intelligence,' which was published at Antwerp in 1605. The abbreviated name occurs as follows: at p. 111 is a composition of William Byrd's, headed 'Treg. Ground'; at p. 152 is a 'Pavana Dolorosa. Treg.,' set by Peter Philipps and dated 1593; at p. 171 the initials Ph. Tr. are set to a Pavan by Byrd; at p. 196 is a short piece entitled 'Heaven and Earth,' to which no composer's name is given besides the syllable 'Fre' (probably a contraction of 'F. Tregian'); at p. 297 in the margin, the initials 'F.Tr.' are written against the first line of a jig by William Byrd; and on p. 315 'Mrs Katherin Tregian's Pauen' is written in the margin against a Pavana Chromatica by William Tisdall. These few clues certainly point to some connection of the volume with the Tregians, who were a very rich and powerful Catholic family, whose seat was at Golden or Volveden in Cornwall, in which county their estates were said to have been worth £3000 per annum. Towards the close of the 16th century the head of the family was named Francis Tregian: his mother was named Katherine, and was the daughter of Sir John and Lady Elizabeth Arundell of Lanherne[2]. In the year 1577 the Tregian family seem to have become suspected, probably as much on account of their wealth as of their religion, and (according to one account) a conspiracy was planned for their ruin. On June 8 the house at Golden was entered and searched, and one Cuthbert Mayne, a priest of Douay, steward to Francis Tregian, was arrested and imprisoned, with several of Tregian's servants, 'all gentlemen saving one,' says a contemporary account, in Launceston Gaol. At the following assizes, Mayne was convicted of high treason, and was hanged, drawn, and quartered at Launceston on Nov. 29 of the same year. Tregian himself, who had been bound over to appear at the assizes, was committed a close prisoner to the Marshalsea, where he remained for ten months. He was then suddenly arraigned at the King's Bench and sent into Cornwall to be tried. For some time the jury would deliver no verdict, but after they had been repeatedly threatened by the judges, a conviction was obtained, and Tregian was sentenced to suffer the penalty of *praemunire* and to perpetual banishment. On hearing his sentence he exclaimed, 'Pereant bona, quae si non periissent, fortassis dominum suum perdidissent!' Immediately judg-

[1] The edition of this work referred to is that published by Chappell & Co. in two volumes, without a date. The full title-page runs as follows: 'The Ballad Literature and Popular Music of the Olden Time: a History of the Ancient Songs, Ballads, and the Dance Tunes of England, with numerous Anecdotes and entire Ballads. Also a Short Account of the Minstrels. By W. Chappell, F.S.A. The whole of the Airs harmonized by G. A. Macfarren.'

[2] Harleian Society Publications, vol. ix., Visitation of Cornwall of 1620, p. 275, note. See also Cooke's Visitation in 1573 (Harl. MS. 1079).

ment was given, Tregian was laden with irons and thrown into the foul common gaol of the county; his goods were seized, his wife and children were expelled, and his mother was deprived of her jointure, so that 'she remained oppresst with calamity until her death.' After being moved from prison to prison, and suffering indignities without number, which he endured with the utmost fortitude, Tregian was finally removed to the Fleet, where his wife joined him. He remained in prison for twenty-four (or, according to some accounts, twenty-eight) years, during which time he suffered much from illness, but occupied himself by writing poetry, and about the end of Elizabeth's reign he was released on the petition of his friends, though his estates still remained forfeited. In 1606 he left England on account of his ill-health, and went to Madrid. On his way he visited Douay (July 1606), and at Madrid he was kindly received by Philip III., who granted him a pension. He retired to Lisbon, and died there Sept. 25, 1608, aged 60. He was buried in the church of St Roch, and soon came to be regarded as a saint. His body was said to have been found uncorrupted twenty years after his death, and it was alleged that miracles had been worked at his grave. Francis Tregian had no less than eighteen children, of whom eleven were born in prison. The eldest son, who bore his father's name of Francis, was educated first at Eu, and entered Douay Sept. 29, 1586. On the occasion of a visit to the college of the Bishop of Piacenza, Aug. 14, 1591, he was chosen to deliver a Latin address of welcome. He left Douay on July 11, 1592, and was afterwards for two years chamberlain to Cardinal Allen, upon whose death in 1594 he delivered a funeral oration in the church of the English College at Rome. This was probably the 'Planctus de Morte Cardinalis Alani' which, according to some accounts of the family, was written by Charles Tregian, another son of the elder Francis Tregian. In a list of the Cardinal's household, drawn up after his death and now preserved in the Archives of Simancas, Francis Tregian the younger is described as 'molto nobile, di 20 anni, secolare, di ingenio felicissimo, dotto in filosofia, in musica, et nella lingua latina.' He eventually returned to England, where he bought back his father's lands, but in 1608—9 was convicted of recusancy and committed to the Fleet. He died there, probably in 1619, owing the Warden above £200 for 'meate, drinke and lodging.' A contemporary record states that in his rooms at the Fleet there were many hundred books.

It will thus be seen that the connection of the Tregian family with the Netherlands was even closer than Mr Chappell suspected, but it was impossible that the Virginal book could have been written by the elder Francis Tregian, who (according to Oliver) was the author of the sonnet prefixed to Verstegan's work. If it were not for the dates of the younger Tregian's death and of the composition of Dr Bull's 'Jewel,' it might be conjectured that the MS. was transcribed by the younger Tregian while a prisoner in the Fleet. If this is impossible, there can be but little doubt that it was written by some of his associates, possibly by one of his sisters, who were in England with him. But whoever the actual scribe was, the series of dated pieces by Peter Philipps

(pp. 134—165), who was an English Catholic ecclesiastic settled in the Netherlands, and possibly a connection of Morgan Philipps, one of the first Professors of the Douay College, the note (p. 284) to the Pavana of Byrd's (who was all his life a Catholic), the heading of the jig (p. 306), 'Doctor Bull's myselfe' (Bull went to Holland in 1613), all point to the conclusion that the collection was formed by some one who was intimate with the Catholic refugees of the period, while the probable connection of the book with the Tregian family, the details of whose misfortunes are more interesting than the above short sketch can convey, lends to it a value beyond that of its musical contents[1].

The earliest account of this collection of Virginal music occurs in the Life of Dr John Bull in Ward's Lives of the Gresham Professors (1740), in which is printed a list of Bull's compositions contained in it. Ward states that his information was derived from Dr Pepusch, who communicated the contents of the volume to him, describing it as 'a large *folio* neatly written, bound in red Turkey leather, and guilt.' In this no mention is made of the book having belonged to Queen Elizabeth. In 1762 it was bought for 10 guineas at the sale of Dr Pepusch's collection by R. Bremner, who gave it to Lord Fitzwilliam, in whose possession it was in 1783. It is next noticed in Hawkins' History (1776), where it is first stated to have been in Queen Elizabeth's possession. Hawkins also tells the story (repeated by Burney) of Pepusch's wife, Margherita de l'Epine, having attempted to play the music it contained, but although an excellent harpsichord player, never having been able to master the first piece, Bull's Variations on 'Walsingham.' Burney (1789) adds the well-known account of Elizabeth's playing to Sir James Melvil, with the remark that if she could execute any of the pieces in the Virginal Book, she must have been a very great player, as some are so difficult that it would be hard to find a master in Europe who would play them without a month's practice. Burney's acquaintance with the MS. must have been very slight, as he describes Peter Philipps's Fantasia on p. 158 as a regular fugue for the organ. Burney's remarks have been repeated by several writers, amongst others by Steevens, in his notes to 'Winter's Tale' (1803), but with the exception of Mr Chappell's conjecture nothing further has been discovered with regard to the origin or history of the book. A MS. index of its contents was in the possession of Bartleman, and from this a copy was made in 1816 by Henry Smith, and inserted at the end of the original volume. In Warren's edition of Boyce's 'Cathedral Music' (1849), a list of its contents was printed in the notes to the Life of Byrd, but this is in many respects inaccurate. In

[1] Further information as to the Tregian family may be found in the following works:—Oliver's 'Catholic Religion in Cornwall'; Polwhele's 'History of Cornwall," volumes iv. and v.; Catholic Miscellany for June, 1823; also in Add. MS. 21,203 and in the State Papers, particularly Domestic Series, James I. 1619 volume 41, and 1620, volume 116; Morgan's 'Troubles of our Catholic Forefathers', First Series; 'The Œconomy of the Fleete,' ed. Jessopp, Camden Soc., p. 140; 'Records of the English Catholics,' vols. i., ii.

framing the following list some attempt has been made to give a few references to similar collections in which other copies of the compositions indexed may be found. The principal of these are Benjamin Cosyn's and Will Forster's Books, both in the collection of H. M. the Queen, at Buckingham Palace; Lady Nevell's Book, in the possession of the Marquess of Abergavenny, and the various collections among the Additional MSS. at the British Museum. The compositions mostly consist of airs and variations, the different sections of which are numbered consecutively. Thus the first piece in the book consists of 29 variations on the air 'Walsingham,' but as in the MS. the air itself is numbered '1,' the number of sections is stated in the index to be thirty. The references to Mr Chappell's work are to the edition already mentioned. The spelling of the MS. is generally retained, but in a few instances abbreviations have been omitted.

The music ends on p. 418. At the end of the volume is an index of the contents signed 'Henry Smith Richmond, scripsit, from a MS. Index in the Possession of Mr Bartleman. 24 March, 1816.' In this, pieces, copies of which occur in Lady Nevell's book, are marked with an asterisk.

Page.	Number.	Description.	Sections.	Composer.
1	1	Walsingham	30	Dr John Bull[1].
10	2	Fantasia	...	John Munday.
12	3	Fantasia	...	,, ,, [2]
14	4	Pauana	3	Ferd° Richardson[3].
15	5	Variatio.....	3	,, ,,
16	6	Galliarda	3	,, ,, [4]
17	7	Variation	3	,, ,,
19	8	Fantasia	...	William Byrd.
21	9	'Goe from my Window'	7	Thomas Morley[5].
23	10	'Jhon come kisse me now'.	16	W. Byrd[6].

[1] Chappell, p. 121. Ward (Lives of the Gresham Professors) says, 'This tune was first composed by William Byrde with twenty-two variations; and afterwards thirty others were added to it by Dr Bull.' Another copy is in Benjamin Cosyn's Virginal Book, p. 139. See also Forster's Virginal Book, p. 74.

[2] Contains 80 bars of music descriptive of a storm. The different sections are headed, Faire Wether, Lightning, Thunder, Calme Wether, Lightning, Thunder, Faire Wether, Lightning, Thunder, Faire Wether, Lightning, Thunder, A Cleare Day.

[3] A copy of this is in Add. MS. 30,485, fol. 75 *b*.

[4] Add. MS. 30,485, fol. 76 *b*.

[5] Chappell, pp. 140, 142. A setting by Wm. Byrd is in B. Cosyn's Virginal Book, p. 157. See also No. 42. Another setting (by Francis Pilkington, Mus. Bac.) is in lute tablature in Add. MS. 31,392, fol. 26.

[6] Chappell, pp. 122, 147, 218, 660, 771.

Page.	Number.	Description.	Sections.	Composer.
27	11	Galliarda to my L. Lumley's Pauen, Pag. 76	3	Doctor Bull[1].
28	12	Nancie	3	T. Morley[2].
30	13	Pauana	3	Doctor Bull[3].
32	14	Alman	3	
32	15	Robin	3	Jhon Munday.
33	16	Pauana	2	M. S.
34	17	Galiarda.....	2	Dr Bull[4].
35	18	Barafostus Dreame	4	[5]
37	19	Muscadin	2	[6]
37	20	Alman	2	
38	21	Galiarda.....	3	
39	22	Praeludium		
40	23	Praeludium. El. Kiderminster.		
41	24	Praeludium		
41	25	Praeludium		
42	26	The Irish Ho-hoane.....	...	[7]
43	27	Pauana	3	Ferdinando Richardson.
44	28	Variatio.....	3	,, ,,
46	29	Galiarda	3	,, ,,
47	30	Variatio.....	3	,, ,
49	31	The Quadran Pauen.....	8	Dr Bull[8].
54	32	Variation of the Quadran Pauan.	8	,,
59	33	Galiard to ye Quadran Pauan.	12	,,
63	34	Pauana. Dor.	3	,,
66	35	Galiard to the Pauan	3	,,
67	36	St Thomas Wake	5	,,
69	37	In Nomine	...	,,
70	38	.....	...	,, [9]
72	39	Pauana	3	Rob. Jhonson. Sett by Giles Farnabie.

[1] Mentioned in Ward's List. A copy is in B. Cosyn's Virginal Book, p. 120.

[2] Chappell, p. 149. [3] In Ward's List. [4] Ibid.

[5] Chappell, pp. 240, 775. *Vide infra*, No. 129.

[6] *Vide infra*, No. 286.

[7] *i.e.* 'Ochone.' Chappell, p. 793.

[8] Chappell, p. 104. A different setting by Dr Bull is in Cosyn's Virginal Book, p. 94. See also Add. MSS. 29,485, p. 34; 30,485, fol. 17 *b*; 31,392, fol. 20; and Forster's Virginal Book, pp. 96 and 202; also *infra*, No. 131. This and the next seven pieces are in Ward's List.

[9] In Ward's List this is called 'Fantasia upon a Plain Song.'

Page.	Number.	Description.	Sections.	Composer.
74	40	The Woods so Wilde ...	5	[1]
76	41	Pauana of My L. Lumley.	3	Doctor Bull[2].
78	42	'Goe from my Window'	8	Jhon Munday[3].
80	43	Praeludium	...	Doctor Bull[4].
81	44	Gloria Tibi Trinitas	...	,, ,, [5]
82	45	Saluator Mundi.....	3	,, ,, [6]
86	46	Galliarda...	3	,, ,,
87	47	Variatio.....	3	,, ,,
89	48	Galiarda to the Pauen, pag. 63, Dor.	3	,, ,,
91	49	Praeludium	...	Thomas Oldfield.[7]
91	50	In Nomine.....	...	William Blithman[8].
92	51	Vt, re, mi, fa, sol, la.....	17	Doctor Bull[9].
94	52	Fantasia	4	W. Byrd.
98	53	The K[ing's] Hunt	2	Giles Farnabie[10].
100	54	Spagnioletta	3	,, ,,
101	55	For 2 Virg.	4	,, ,, [11]
102	56	Passamezzo Pauana	6	W. Byrd[12].
104	57	Galiardus Passamezzo ...	8	,,

[1] Only one bar of the fifth section has been written in, the rest of the page is left blank. Chappell, p. 66. A copy of this is in Add. MS. 31,403, which gives the name of Orlando Gibbons as the composer. See also Forster's Virginal Book, p. 118; Lady Nevell's Virginal Book, fol. 109; and Add. MS. 30,485, fol. 67; also *infra*, No. 67.

[2] 'Vide the Galliard to this Pauen, pag. 27' (note in the MS.). In Cosyn's Virginal Book, p. 15, this Pavan and its Galliard have Cosyn's initials to them. It is mentioned in Ward's List.

[3] 'Vide p. 21.' This is the same composition as that on p. 21, attributed to Morley, but the copy on p. 21 wants the final section. Another setting (by Byrd) is in Forster's Book, p. 324, and in Cosyn's Book, p. 157.

[4] Ward calls this 'Praeludium to Gloria Tibi Trinitas.'

[5] This and the following three pieces are in Ward's List.

[6] There are two similarly named compositions by Bull in Add. MSS. 23,623, fol. 19, and 31,403 respectively, but all three are different.

[7] The name of this composer is totally unknown.

[8] Written on the same plainsong as 'In Nomines' by Blytheman in Add. MSS. 31,403, and 30,485.

[9] In Ward's List.

[10] Chappell, p. 60. See also Cosyn's Book, p. 75.

[11] A curious little piece of eight bars for two Virginals.

[12] This Pavan and the following Galliard also occur in Lady Nevell's Book, fol. 92, and Will Forster's Book, p. 217. See also p. 142, No. 76.

Page.	Number.	Description.	Sections.	Composer.
106	58	The Carman's Whistle ...	9	W. Byrd[1].
108	59	The Hunt's Up.....	12	,, [2]
111	60	Treg. Ground.....	12	,, [3]
114	61	Monsieur's Alman.....	2	,, [4]
116	62	Variatio.....	3	,,
119	63	Alman	4	,,
120	64	Sellinger's Round.....	9	,, [5]
123	65	Fortune	4	,, [6]
125	66	O Mistris myne.....	6	,, [7]
127	67	The Woods so Wild.....	14	,, 1590[8].
129	68	Walsingham	22	,, [9]
132	69	The Bells	9	,,
134	70	(1) Tirsi di Luca Marenzio 1ª parte[10]. Intauolata di Pietro Philippi.	...	Peeter Philips.
135	71	(2) Freno, 2ª parte[10].....	...	,, ,,
137	72	(3) Cosi Moriro, 3ª parte[10]	...	,, ,,
138	73	(4) Fece da voi à 6	...	,, ,,
139	74	(5) Pauana Pagget	3	,, ,,
141	75	(6) Galiard	3	,, ,,
142	76	(7) Passamezzo Pauana.	7	,, ,, 1592.
146	77	(8) Galiarda Passamezzo.	10	,, ,,
148	78	(9) Chi fara fede al cielo di Alessandro Striggio	...	,, ,,
150	79	(10) Bon Jour mon Cueur di Orlando.	...	,, ,, 1602.

[1] This celebrated piece has been often printed. Copies of it are in Lady Nevell's Book, fol. 149, and in Add. MSS. 31,403 and 30,485, and Forster's Book, p. 130. Chappell, pp. 137—140, 428.

[2] Chappell, pp. 53, 60—62, 196; a copy is in Lady Nevell's Book, fol. 46.

[3] Lady Nevell's Book, fol. 153 *b*, where it is called 'Hughe Astons grownde.'

[4] A copy of this is in Forster's Book, p. 244. A different setting is in Lady Nevell's Book, fol. 173 *b*, of which a copy is also in Forster's Virginal Book, p. 366.

[5] Chappell, p. 69, where the melody is printed in Byrd's arrangement. A copy is in Lady Nevell's Book, fol. 166 *b*.

[6] Chappell, p. 162. [7] Ibid. p. 209.

[8] A different setting from that contained on p. 74, *v. supra*. Copies in Lady Nevell's Book, fol. 109 and Add. MS. 31,403. See also Will Forster's Virginal Book, p. 118.

[9] See No. 1. Other copies of this setting are in Lady Nevell's Book, fol. 135, and Will Forster's Book, p. 74.

[10] The three parts of this madrigal are in No. 188, p. 181, &c.

Page.	Number.	Description.	Sections.	Composer.
152	80	(11) Pauana Dolorosa. Treg.	3 ...	Peeter Philips 1593
154	81	(12) Galiarda Dolorosa...	3	,, ,,
155	82	(13) Amarilli di Julio Romano	...	,, ,, 1603.
156	83	(14) Margotte Laborez...	...	,, ,, 1605.
158	84	(15) Fantasia.....	39	,, ,,
161	85	(16) Pauana	...	,, ,, 1580[1].
162	86	(17) Le Rossignol.....	...	,, ,, 1595.
164	87	(18) Galliarda	2	,, ,, 1595.
165	88	(19) Fantasia.....	...	,, ,, 1582.
167	89	(1) Fantasia	...	Nicholas Strogers.
168	90	Alman	2	Martin Peereson.
169	91	Pauana Bray.....	3	W. Byrd.
170	92	Galiarda.....	3	,,
171	93	Pauana. Ph. Tr.	3	,,
173	94	Galiarda.....	2	,,
174	95	Toccata	...	Giouanni Pichi[2].
181	96	Praludium Toccata 1	...	Jehan Pieterson Swellinck.
183	97	Pauana 1	3	Thomas Warrock.
185	98	Galiarda 2	3	,, ,,
186	99	Praeludium to ye Fancie, pag. 94.	...	W. Byrd.
187	100	Vt, re, mi, fa, sol, la	17	,, [3]
190	101	Vt, mi, re	13	,,
192	102	Fantasia	...	,,
194	103	All in a Garden green ...	6	,, [4]
196	104	Heaven and Earth	...	Fre.
197	105	Preludium	...	Dr Bull.
198	106	Veni		
199	107	Fantasia	...	Dr Bull[5].
201	108	Foelix Namque. 1um	1	Thomas Tallis, 1562[6].

[1] In the margin is the following note (part of which has been cut by the binder): 'The first one Philips made.'

[2] Part of p. 176, and pp. 177, 178, 179, and 180 are blank. The numeration of the pieces leaves off here.

[3] This piece consists of seventeen quite short sections. At the foot of p. 189 is written 'Perge.'

[4] Chappell, p. 110. Occurs in Lady Nevell's Book, fol. 142 *b*.

[5] In Ward's List.

[6] In Add. MS. 30,485, a collection of Virginal Music headed 'Extracts from Lady Nevil's Music Book,' but containing much besides, is a 'Felix Namque' by Tallis, against which (in a later hand) is written '1562. In the Virginal Book,' but this is a different composition from either this or the following.

Page.	Number.	Description.	Sections.	Composer.
205	109	Foelix Namque. 2m.....	2	Thomas Tallis, 1564[1].
210	110	Daphne. 5	...	Giles Farnaby[2].
212	111	Pawles Whistle. 6	...	,, ,,
213	112	Quodling's Delight. 7...	4	,, ,, [3]
214	113	Praeludium	...	Dr Bull[4].
215	114	Praeludium Dor.	...	,, [5]
215	115	Praeludium		
216	116	Vt, re, mi, fa, sol, la, *a* 4 voci. 2	20	Jehan Peterson Swellinck. 1612.
219	117	In Nomine	...	Dr Bull.
221	118	Praeludium		
222	119	Pauana Lachrymae	3	John Dowland. Sett foorth by Wm. Byrd[6].
223	120	Galiarda.....	3	James Harding. Sett foorth by Wm. Byrd[7].
225	121	Pauana. 1	4	Thomas Tomkins.
227	122	Fantasia	...	Thomas Morley.
229	123	Christe Redemptor	...	Dr Bull[8].
231	124	The Mayden's Song	7	Wm. Byrd[9].
233	125	Putt vp thy dagger, Jemy. 8	...	Giles Farnaby.
235	126	Bony Sweet Robin. 9...	5	,, ,, [10]
237	127	Fantasia. 10	...	,, ,,
239	128	A Grounde. 2.....	...	Thomas Tomkins.
241	129	Barafostus Dreame. 3...	8	,, ,, [11]
244	130	The Hunting Galliard. 4	2	,, ,,

[1] A copy of this, entitled 'Felix Nunquam,' is in Forster's Virginal Book (p. 24) with no composer's name to it. Another 'Felix Namque' is in Benjamin Cosyn's Book (p. 150); this is different from any of the above, bringing up the number of Tallis's settings to four.

[2] No. 4 of Giles Farnaby's 'Canzonets to Foure Voyces' (1598) is 'Daphne on the Rainebow.'

[3] Chappell, pp. 456, 782, 794. [4] In Ward's List. [5] Ibid.

[6] Add. MS. 31,392 (fol. 35) has 'Dowland's Lachrymae' in lute tablature. The tune is to be found in nearly every Elizabethan collection, and is frequently alluded to. It occurs at fol. 71 *a* of Add. MS. 30,485, and a setting by Cosyn is in his Virginal Book, p. 8. See Chappell, p. 92, and *infra*, No. 284.

[7] Occurs as 'Hardings Galliard,' without Byrd's name, in Forster's Book, p. 388. Two fancies by James Harding are in Add. MS. 30,485, ff. 47 and 50.

[8] In Ward's List.

[9] Occurs at fol. 113 *a* of Lady Nevell's Book. A copy is in Add. MS. 31,403.

[10] Chappell, p. 233. In Add. MS. 23,623 is (fol. 13 *b*) 'Bonni well Robin van Doct. Jan Bull,' dated Jan. 18, 1627.

[11] *Vide supra*, No. 18; this is a different setting.

Page.	Number.	Description.	Sections.	Composer.
245	131	Quadran Pauen.....	8	Wm. Byrd[1].
248	132	Galiard to the Quadran Pauen	3	,, ,, [2]
250	133	The King's Hunt	3	Dr Bull[3].
252	134	Pauana	3	,,
254	135	Galiarda.....	3	,,
255	136	D. Bull's Juell	3	,, [4]
256	137	The Spanish Pauen	8	,, [5]
257	138	In Nomine. 1	...	Persons.
259	139	Wooddy-Cock. 2.....	6	Giles Farnaby[6].
262	140	The Duke of Brunswick's Alman	2	Dr Bull[7].
262	141	Rosasolis. 12	12	Giles Farnaby[8].
264	142	Psalme. 3	5	Jehan Pieterson Swelling.
266	143	Alman	...	Robert Johnson.
267	144	Alman. 2.....	2	,, ,,
267	145	Alman. 2.....	2	R. Johnson. Sett by Giles Farnaby.
267	146	The New Sa-hoo. 13 ...	...	Giles Farnaby.
268	147	Nobodyes Gigge. 1.....	2	Richard Farnaby, sonne to Giles Farnaby.
269	148	Malt 's come downe	9	William Byrd[9].
270	149	Praeludium		
271	150	Alman	2	Thomas Morley.
272	151	Pauana	3	,, ,,
274	152	Galiarda.....	3	,, ,,
275	153	La Volta	2	William Byrd[10].
276	154	Alman	3	Wm. Byrd.
276	155	Wolsey's Wilde.....	2	,, ,, [11]

[1] *Vide supra*, No. 31. A copy is in Forster's Book, p. 288.

[2] A copy is in Forster's Book, p. 302.

[3] This and the following four pieces are in Ward's List.

[4] This occurs in Add. MS. 23,623 (fol. 49 *b*), where it is entitled 'Het Juweel van Doctor Jan Bull quod fecit anno 1621, 12 December.' A slightly different version occurs at p. 124 of Cosyn's Virginal Book.

[5] Chappell, pp. 240, 776.

[6] Ibid. p. 793.

[7] In Ward's List.

[8] At fol. 17 *b* of Add. MS. 23,623 is a different setting of this air entitled 'Rose a solis van Joan (sic) Bull Doct.' The sections of this piece are termed, 'variations.'

[9] Chappell, p. 74.

[10] Occurs under the name 'Leualto' at p. 20 of Forster's Virginal Book.

[11] Chappell, p. 86. See Forster's Book, p. 70.

Page.	Number.	Description.	Sections.	Composer.
277	156	Callino Casturame.....	6	Wm. Byrd [1]
278	157	La Volta. T. Morley ...	2	,, ,,
278	158	Rowland	3	,, ,, [2]
279	159	Why aske you[3]	2	
280	160	The Ghost	2	Byrd.
281	161	Alman	2	,,
282	162	Pauana	3	,,
283	163	Galiarda	4	,,
284	164	Pauana	3	,, [4]
285	165	Galiarda	3	W. Byrd.
286	166	Pauana	3	Thomas Morley.
289	167	The Queenes Alman.....	3	Wm. Byrd.
291	168	A Medley	8	,, ,,
293	169	Pauana	3	,, ,,
294	170	Galliarda	3	,, ,,
294	171	Miserere, 3 Parts	...	,, ,,
295	172	Miserere, 4 Parts	...	,, ,,
296	173	Pakington's Pownde[5] ...	2	
297	174	The Irishe Dumpe[6]	3	
297	175	Watkins Ale[7]	3	
297	176	A Gigg	2	W. Byrd[8].
298	177	Pipers Pauen.....	3	Martin Peerson.
299	178	Pipers Galliard	3	Dr Bull[9].
300	179	Variatio Eiusdem.....	3	,, ,,
302	180	Praeludium. D.	...	,, ,,
303	181	Galiarda.....	2	,, ,,
304	182	Galiarda.....	2	,, ,,
305	183	Allemanda.....	2	Marchant.
306	184	Can shee	3	

[1] Chappell, p. 793. This tune, the Irish origin of which is denoted by its name, ('Colleen oge asthore'), is referred to in Shakespeare's Henry V. Another copy is at fol. 96 *b* of Add. MS. 30,485.

[2] Chappell, pp. 114 and 770. Occurs under the name 'Lord Willobies welcome home,' at fol. 146 *b* of Lady Nevell's 'Virginal Book' and at p. 22 of Forster's Book. Against the bass line is written in the margin '300 to S. T. by Tom.'

[3] *Vide infra*, No. 279.

[4] In the margin is written 'the first t[hat] euer hee m[ade].' The letters in brackets have been cut by the binder.

[5] Chappell, pp. 123 and 771. Another copy is at p. 46 of Cosyn's Virginal Book, where it is signed with his initials.

[6] Chappell, p. 793.

[7] Ibid. p. 136. Occurs at p. 460 of Forster's Book.

[8] Against the first line in the margin is written 'F. Tr.'

[9] This and the four following pieces are in Ward's List.

Page.	Number.	Description.	Sections.	Composer.
306	185	A Gigge. Dr Bull's Myselfe.	2	Dr Bull[1].
307	186	Sr Jhon Grayes Galiard	3	W. B.
307	187	Praeludium	...	Dr Bull[2].
307	188	A Toy	2	
308	189	Giles Farnaby's Dreame	3	Giles Farnaby.
308	190	His Rest. Galiard	3	,, ,,
308	191	His Humour	4	,, ,,
309	192	Fayne would I wedd.....	3	Richard Farnaby.
309	193	A Maske	6	Giles Farnabye.
310	194	A Maske	...	,, ,,
310	195	An Alman.....	2	
310	196	Corranto	2	
310	197	Alman	2	
311	198	Corranto	2	
311	199	Corranto		
311	200	Corranto	2	
311	201	Daunce	2	
312	202	Worster Braules	3	Thomas Tomkins.
312	203	Fantasia	...	Giles Farnabye[3].
313	204	A Maske	2	,, ,,
314	205	Praeludium	...	Dr Bull[4].
314	206	.....	2	,, ,,
314	207	Martin sayd to his Man[5]	...	
315	208	Almand	2	William Tisdall.
315	209	Pauana Chromatica	3	,, ,,[6]
317	210	Vt, re, mi, fa, sol, la.....	23	Dr Bull[7].
321	211	Gipseis Round	7	Wm. Byrd[8].
324	212	Fantasia. 4	...	Jhon Pieterson Sweeling. Organista a Amstelredā.
327	213	Corranto	2	'William Byrd sett.'
328	214	Pauana. Clement Cottō. 3	3	Wm. Tisdall.
328	215	Pauana. 4	3	,, ,,
329	216	Corranto	2	
329	217	Alman	2	Hooper.
329	218	Corranto	3	
329	219	Corranto	2	

[1] In Ward's List. [2] Ibid.
[3] In the margin are some words which Mr Chappell reads 'R. Rysd silas.'
[4] In Ward's List. [5] Chappell, p. 76.
[6] In the margin is written 'Mrs Katherin Tregian's Pauen.'
[7] Ward calls this 'Fantasia with 23 Variations upon Ut, re, mi, fa, sol, la.'
[8] Chappell, pp. 171, 772.

Page.	Number.	Description.	Sections.	Composer.
330	220	Corranto	2	
330	221	Corranto	3	
330	222	Alman	3	
331	223	Corranto	2	Hooper.
331	224	Fantasia. 20		Giles Farnaby.
333	225	Loth to depart. 21	6	,, ,, [1]
334	226	22. Fantasia	...	,, ,,
335	227	Fantasia. 23	...	,, ,,
338	228	,, 24	...	,, ,,
340	229	,, 25	...	,, ,,
341	230	Walter Earle's Pauen. 26	3	,, ,,
343	231	,, ,, ,, 27	...	,, ,,
344	232	Fantasia. 28	...	,, ,,
346	233	,, 29	...	,, ,,
347	234	L. Zouches Maske. 30...	...	,, ,,
349	235	A Grounde. 31	14	,, ,,
351	236	Corranto	2	W. Byrd.
352	237	Vp T[ails] All. 32	19	Giles Farnaby[2].
355	238	Thomson's Medley	7	Edward Johnson.
356	239	Nowel's Galiard	3	
357	240	Tower Hill [32]	2	Giles Farnaby.
358	241	Praeludium. 33	...	,, ,,
358	242	The King's Morisco	6	
359	243	A Duo	...	Richard Farnaby.
359	244	Alman	2	
359	245	A Galliard Ground	5	William Inglot.
362	246	The Leaues bee greene. 2	13	,, ,,
364	247	Pauana	3	W. Byrd.
365	248	Galiarda.....	3	,, ,,
366	249	Pauana	3	,, ,,
367	250	Galiarda.....	3	,, ,,
368	251	Pauana	3	,, ,,
370	252	Pauana Fant[astica].....	3	,, ,,
370	253	Galiarda.....	3	,, ,,
371	254	The Earle of Oxford's Marche	2	,, ,, [3]
373	255	Galiarda.....	3	Jehan Oystermayre.
374	256	Fantasia.....	...	W. Byrd[4].

[1] Chappell, pp. 173, 708, 772. [2] Ibid. pp. 196, 773.

[3] Burney says this is the same as 'The Marche before the Batell' at fol. 13 *b* of Lady Nevell's Book.

[4] In the margin is written 'Vide P. Philippi sopr. la medesima fuga, pag. 158.' The subject is the same as that of Phillips' Fantasia (No. 84). Against the third line is written '. . . . (illegible) la fuga e fuggira.'

Page.	Number.	Description.	Sections.	Composer.
377	257	The Duchesse of Brunswick's Toye.	2	Dr Bull[1].
377	258	A Toye	2	
378	259	Corranto	3	
378	260	Corranto Lady Riche	2	
378	261	Corranto	3	
379	262	A Gigge.....	4	Giles Farnaby.
381	263	A Toye	2	,, ,,
381	264	The Primerose	2	Martin Peerson.
382	265	The Fall of the Leafe ...	2	Martin Peereson.
383	266	Farnaby's Conceit.....	...	Giles Farnabye.
383	267	Allemanda.....	3	
384	268	Pauana. Canon. 2 in one.	3	Wm. Byrd.
385	269	Pescodd Time	11	,, ,,[2]
388	270	Pauana Delight.....	3	Edward Johnson. Sett by Will Byrd.
390	271	Galiarda.....	3	Edward Johnson. Sett by Wm. Byrd.
391	272	Miserere, 3 parts	...	Dr Bull[3].
393	273	Tell mee, Daphne.....	3	Giles Farnaby[4].
394	274	Mal Sims	2	,, ,,[5]
395	275	Munday's Gioy	2	Munday.
396	276	Rosseter's Galiard.....	3	Sett by Giles Farnaby[6].
397	277	The Flatt Pauan	3	Giles Farnaby.
398	278	Pauana	3	,, ,,[7]
401	279	Why aske you	3	,, ,,[8]
403	280	Farmer Pauen	3	,, ,,
405	281	Dalling Alman	3	
406	282	The Old Spagnoletta.....	3	Giles Farnaby.
406	283	Lachrimae Pauan	3	J. D. Sett by Giles Farnaby[9].
408	284	Meridian Alman	3	Sett by Giles Farnaby.

[1] In Ward's List. A copy is in Cosyn's Book, p. 114 *b*.

[2] Chappell, p. 196. Same air as No. 59 (p. 108). See Lady Nevell's Book, fol. 46.

[3] In Ward's List. [4] Chappell, p. 158. [5] Ibid. pp. 177, 789.

[6] Rossiter published a volume of 'Consort Lessons' in 1609.

[7] In the margin is written 'Vedi Mor. 287.' This refers to a curious piece of plagiarism, section 3 of Morley's Pavan, on p. 287, being nearly identical with section 3 of Farnaby's on p. 400.

[8] At p. 59 of Cosyn's Book is a setting of this air signed 'B. C.' and at fol. 95 *b* of Add. MS. 30,485 is another by Bull. *Vide supra*, No. 159.

[9] *Vide supra*, No. 119.

Page.	Number.	Description.	Sections.	Composer.
409	285	Pauana	3	Orlando Gibbons.
410	286	Muscadin	2	Giles Farnaby[1].
411	287	Lady Montegle's Pauen	3	Wm. Byrd.
412	288	Galiarda. 5	3	Wm. Tisdall.
413	289	Fantasia.....	...	Giles Farnaby.
416	290	Hanskin	5	Richard Farnaby[2].

169.

1 K 18. Two works by Pergolese :—

[c. 1787, 52 × 36·5, ff. 102 written.]

The Kyrie and Gloria from a Mass in 10 parts, (two choirs) and orchestra.

Dixit Dominus[3] in 10 parts, (two choirs) and orchestra.

170.

2 F 2. Three Masses by Clari in score :—

Mass in D[4]. 5 part chorus and orch.

[1741, 22 × 28·5, ff. 76.]

Mass in D[5]. 5 part chorus and orch.

[1748, 22 × 28·5, ff. 40.]

Mass in D. 4 part chorus and orch.

171.

2 F 3. Motets by Clari. Probably autograph, score :—

'Domine ad adjuvandum[6].' 5 part chorus and orch. in G. Violin and Trumpet obbligato.

[c. 1730, 21·8 × 28·4, ff. 12.]

'Laetatus sum[7].' 8 part chorus unaccompanied.

[c. 1730, 21·8 × 28, ff. 8.]

[1] The air of this is the same as that of No. 19.

[2] Chappell, p. 23.

[3] The score contains Dr Callcott's Introduction written for a performance of the work at the Academy of Ancient Music, Apr. 19, 1787. This copy was made by Mr Wm. Matthews of Oxford from an Italian copy in the collection of Dr Francis Woodward, M.D. of Bristol, formerly of St John's College, and was bought at Dr Bever's sale in 1798. The Dixit Dominus is contained in Fitz. Mus. II. 2—27.

[4] Extracts are given in Fitz. Mus. II. 55, 58 ; III. 11 ; IV. 15 ; V. 20.

[5] Extracts in Fitz. Mus. IV. 10 and 18.

[6] The 'Sicut erat' is in Fitz. Mus. V. 37.

[7] Fitz. Mus. III. 24.

'Beatus vir[1].' 8 part chorus with orch.
[1704, 21·8 × 28, ff. 40.]

'Dixit Dominus[2]' in E minor. 5 part chorus and orch.
[c. 1740, 21·8 × 28·4, ff. 40.]

" " in D minor. 5 part chorus and orch.
[c. 1740, 21·8 × 28·4, ff. 34.]

'Eia jubae triumphales.' 4 part chorus and orch. in D.
[c. 1740, 21·8 × 28·4, ff. 24.]

172.

2 F 4. Psalms, etc. by Clari. Score. (All for 4 part chorus with orchestra.)
[c. 1730, 21·5 × 28·5.]

'Te Deum' in D.
[ff. 20.]

'Credo' in C.
[ff. 18.]

'Stabat Mater[3]' in C minor.
[ff. 40.]

'Beatus vir' in C.
[ff. 14.]

'Confitebor' in G minor.
[ff. 16.]

'De Profundis[4]' in C minor.
[ff. 28.]

'Laudate Pueri[5]' in G minor. S S A B.
[ff. 24.]

173.

2 F 5. Psalms, etc. by Clari, Durante, etc.

Clari. 'Confitebor' in A. S S A B.
[c. 1740, 21·1 × 28·3, ff. 44.]

Durante. 'Litanie della Beata Vergine' in F minor. 4 part chorus and orchestra. Incomplete.
[c. 1730, 21·1 × 29, ff. 42.]

Anon (possibly Clari). 'Nisi Dominus' in D minor. S A B with orch.
[c. 1740, 21·1 × 28, ff. 54.]

Clari. 'Dixit Dominus[6]' in C. 4 part chorus and orch.
[c. 1740, 21·1 × 28·5, ff. 36.]

[1] 'Pistoia li 8 Xbre (Dec. 8), 1704.'

[2] 'Tecum Principium' is in Fitz. Mus. III. 42.

[3] Extracts in Fitz. Mus. II. 28 etc.; v. 2, 30; and in Pratt's Selections the 'Cujus Animam' is adapted as 'Be merciful unto me.'

[4] Fitz. Mus. III. 16.

[5] The accompaniment is divided into concerto grosso and concertino.

[6] The Gloria is in Fitz. Mus. IV. 46.

174.

2 F 6. Duets and Trios by Clari copied by J. Burton :—
[c. 1752, 23·2 × 29·1, ff. 54.]

'Piange il ruscello.' S S.
'L'idolo mio.' S S.
'Vago rossignol.' S A.
'Guerra voi, farmi amor.' S B.
'Lungi dalla mia bella.' S B.
'Non ti sdegnar.' S T.
'Piango sospiri.' S S A.
'Nel bel volti di Clori.' S A B.
'Riso dell' idol mio.' S A T.
'Al vago laccio.' S A T.
'Lasso adoro.' S A B.
'Zeffiretto gentile.' S A B.

175.

2 F 7. Another copy of the above set of duets and trios, bearing the name 'J. Burton, March, 1752.'
[1752, 23·4 × 29·1, ff. 88.]

176.

2 F 19. The overture and various scenes from Rameau's opera, 'Castor et Pollux' (see No. 61), with an English translation by the Rev. — Nicholl, performed at the concert of Antient Musick, March 2 and April 6, 1791. Score.
[c. 1790, 23·5 × 33·2, ff. 55.]

177.

(The following 8 vols. (Nos. 177—183 incl.) were presented to the Museum by Vincent Novello, on his departure to Italy in 1849. He received them from his friend Dragonetti, and has written in each volume an inscription, differently worded each time, to the same effect.)

2 F 20. Vol. of Motets, &c.:—

Haym. Antifona, 'The Lord is King,' for S with orch. Score. Inscribed 'Cannons. 171–[1].' It is followed by the commencement of a similar work and a fragment of a 'Dixit Dominus,' probably by the same composer.

[1] The fourth figure is illegible.

Anon. 'Beatus Vir' in G, *a* 5.
,, Kyrie, containing the words 'Sancta Maria,' etc., in D, *a* 8 with orch.
,, Credo in A minor, *a* 4 without accompaniment.
Pistocchi[1]. 9 Duetti e Cantate a Due.

178.

2 F 21. Motets, and an instrumental fantasia by an anonymous composer[2]. Vocal portion unaccompanied.
[c. 1730, 33 × 20·5, ff. 92.]

'Domine da nobis auxilium.' S M A T T B.
'Cum natus esset Jesus.' S A A T B B.
'Et gloriosa domina.' S A A T B B.
'Veni Creator Spiritus.' S A A T B B.
'Locutus sum in lingua mea.' S A A T B B.
'Fac meum signum.' S A A T B B.
'Beata es.' S A A T Be B.
'O bone Jesu.' S M A T T B.
'Eya dulcissime Jesu.' S M A T T B.
'Domine ante te.' S M A T T B.
'Cunctis diebus.' S M A T Be B.
'Tribue Domine.' S M A T Be B.
'Peccavi, peccavi.' S M M A T Be.
'O rex gentium.' S M M A Be Be.
'Aspice Domine.' S M M A T Be.
'Deus, deus meus.' S M M A A Be.
'O bone Jesu.' S A A T T B.
'Quare tristis es.' S A A T T B.
'In monte Oliveti.' S A A T B Bo[3].
'In monte Oliveti.' S A A T B Bo.
'Quoniam iniquitatem.' S A A T Be B.
'Credo quod Redemptor meus.' S A A T T B.
'Gustate et videte.' S M A A Be.
'Oculi omnium.' S M A A Be.
'Confundantur.' S S M A A Be.

[1] At the top are scrawled the words 'The Originale.'

[2] At the end is written 'E. L. G. Kelner, d. 18 Sept. 1730.' This may be the Ephraim Kelner, a double bass player, referred to by Burney and Hawkins, as inheriting the half of Dr Pepusch's musical collection.

[3] 'Basso profondo,' indicated by the F clef placed on the highest line of the stave.

'Aspice Domine.' S S M M T B.
'Extollens vocem.' S S A T T B.
'O bone Jesu.' S S A T T B.
'Ergo' (pt. 2).
'O amantissime Jesu' (pt. 3).
'Tollite jugum.' S S A T T B.
'Diligite justitiam.' S S A T T B.
'Anima mea liquefacta.' S S A T T B.
'Adauge nobis Domine.' S S A T T B.
'Agnus Dei.' S S A A T B.
'Circumspice.' S B B.
Fantasia for instruments (clefs, S S M A T B).
'Haec dies.' S S M A A Be.
'Tanto tempore.' S S M A A Be.
'Puer natus est.' S S M A A Be.
'Sic Deus dilexit.' S S M M A Be.
'Benedicamus Deum.' S S M A A Be.
'Et Jesum.' S S M M.
'O clemens' (pt. 2). S S M M A Be.
'Vita dulcedo.' S S M A A Be.
'Tota pulchra es.' S S M A A Be.
'Memento homo.' S A A T T B.

179.

2 F 22. Volume of motets, madrigals, etc. by various composers[1]:—

Carissimi[2]. 'Viderunt te, Domine.' S B with figured bass.
[c. 1740, 30 × 23·4, ff. 8.]

" 'Alma Redemptoris.' S S B.

" 'Salve amor noster.' S S.

" 'Exulta, gaude, Filia Sion.' S S.
[c. 1740, 30·5 × 23·2, ff. 6.]

" 'Laudemus virum gloriosum.' S S. See 163. 209

" 'Quo tam laetus.' S S. (Incomplete.) See 163 209
for copies of the last three motets. 'Exulta,' etc. is there a fragment only, the two others are complete.
[c. 1740, 30·5 × 23·2, ff. 3.]

[1] This volume seems to have begun with the psalms of Le Jeune, and to have been a musical extract book, perhaps written by Immyns about 1730. A later hand has added at the beginning the motets by Carissimi (leaving 'Quo tam laetus' unfinished for want of space), and the Crucifixus, &c. at the end.

[2] 'Maestro di Capella in S. Apollinare. 1647.'

Claude le Jeune. Three-part settings of 30 psalms, apparently fragments of the complete set :—

[c. 1730, 30·5 × 23, ff. 55.]

Ps. i. 'Qui au conseil.' S S A. See 112.
ii. 'Pourquoi font bruit.' S S A.
iii. 'O Seigneur que de gens.' S S A. See 112.
iv. 'Quand je t'invocque.' M A Be.
v. 'Aux paroles que je veux.' S S A.
vi. 'Ne veuilles pas, o Sire.' S S A.
vii. 'Mon Dieu, j'ay en foy.' S A T.
viii. 'O nostre Dieu.' A T B.
ix. 'De tout mon coeur.' S M T.
x. 'D'où vient cela, Seigneur.' S M T.
xi. 'Veu que du tout.' S S A.
xii. 'Donne secours, Seigneur.' S S A.
xiii. 'Jusques as quand as establi.' S S A.
xiv. 'Le fol malin.' S S A.
xv. 'Qui est-ce qui conversera.' S S A.
xvi. 'Sois mois, Seigneur.' S A T (incomplete).
li. 'Misericorde au pauvre.' S A T.
lii. 'Di moy malheureux.' S A T.
liii. 'Le fol malin[1].' S S A.
liv. 'O Dieu tout puissant.' S A T.
lv. 'Exauce, o mon Dieu.' S A T. See 112.
lvi. 'Misericorde a moi.' S A T.
lvii. 'Aye pitie.' S S A.
lviii. 'Entre vous conseillers.' S A T. See 112.
lix. 'Mon Dieu l'ennemy.' S S T.
lx. 'O Dieu qui nous as deboutes.' S S A.
lxi. 'Entens a ce que je crie.' S S A.
lxii. 'Mon ame en Dieu.' S M A.
ci. 'Vouloir m'est pris.' S S A. See 112.
cii. 'Seigneur entens ma requeste.' S M T.

Jachet. 'Virgo ante partum.' M M T. See 112.

Anon. (probably Jachet). 'Ave Maria.' M M T.

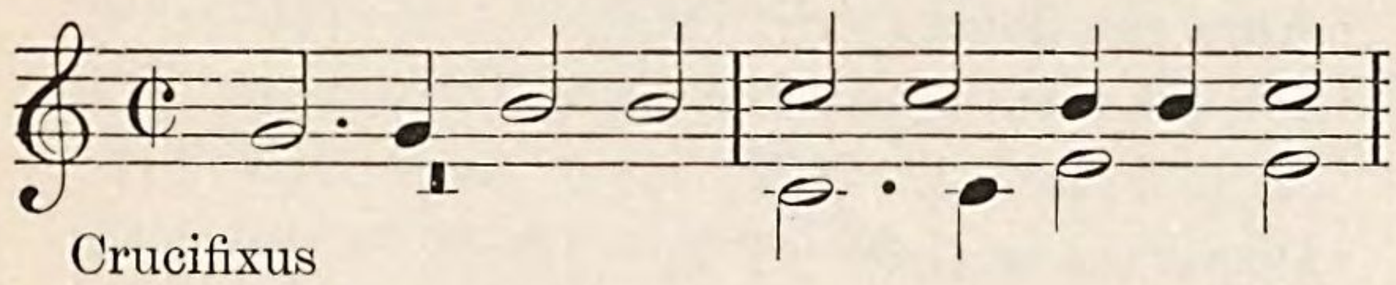
Jachet. 'O Clemens.' M M T.

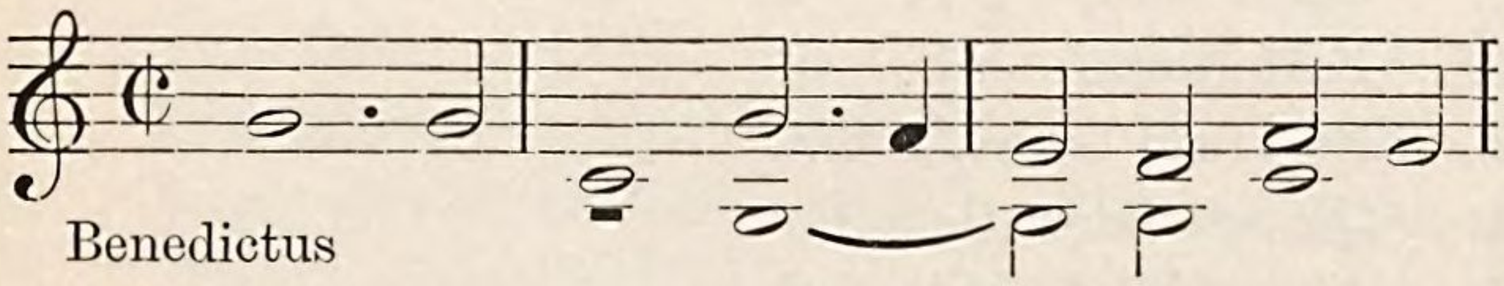
Egidio Trabatone. 'Deus, Deus meus.' A B.

" " 'Sancti tui Domine.' S B and figured bass.

[1] A different setting from that of Ps. xiv.

G. B. Allovisio. 'Inclina, Domine.' T B.
" " 'Salve Regina.' S B.
Alessandro Grandi. 'Hodie nobis de coelo pax.' S S and bass.
" " 'Venite Filii.' S S and figured bass.
Desiderio Pecchi. 'Sub tuum presidium.' S S with bass.
G. F. Sances. 'Deus in adjutorem.' S B. Incomplete.
Morley. 'Cruel you pull away.' S S A. See **38**.
" 'Lady those eyes.' S S A. See **38**.
" 'Hold out, my heart.' S S A (2 bars only). (In the copy in **38** the voices are S S B.)
Byrd. Mass in three parts. Imperfect, wanting the Gloria. See **112**, p. 86.
Morley. 'See, see mine own sweet jewel.' S S A. See **38**.
" 'Joy, joy, doth so arise.' S S A. See **38**. (In **38** the voices are S S B.)
Certon. 'Ecce Maria.' A T B. See **112**.
Claudin de Sermisy. 'Ave Sanctissima.' S M A. See **112**.
Anon. Crucifixus. S M A, and Benedictus. M A Be.





180.

2 F 23. Motets[1], etc. by Italian composers :--

[c. 1750, 29 × 21·7.]

1. Buononcini. Funeral Anthem for the Duke of Marlborough (1722), 'When Saul was king.' The published copy (Walsh) is No. **412**.
[ff. 25.]

51. " " 'Laudate Pueri,' *a* 5 with orchestra. See **31**.
[ff. 30.]

[1] This volume belonged to Dr Boyce, at whose sale it was bought by Dr T. Bever for £1. 4*s*. Dragonetti is believed to have purchased it at Bartleman's sale.

111. Porpora. 'Nuove grazie.' Chorus (from oratorio 'Davide' performed 1735).
[ff. 14.]

123. ,, Scena. S. 'Ahi giusto rimprovero.' (From the same.)

135. ,, Chorus, 'Alleluia.' (From the same.)
[ff. 8.]

151. Bassani. Magnificat, *a* 4 (solos and chorus) with orchestra in G minor.
[ff. 25.]

181.

2 F 25. Duets and Trios, by Stradella[1]:—
[c. 1670, 28·5 × 22·5, ff. 107.]

1. 'Un core di smalto.' S S.
4. 'Soffrite, tacete.' S S.
7. 'Begl' occhi un guardo.' S S.
9. 'La mia donna.' S S.
14. 'Vago rio.' S S.
19. 'Doppia fiamma.' S T. ('o per due contralti.')
24. 'Per ch' io sospiri.' A T.
29. 'Io d' amore.' A T.
34. 'Vaga rosa.' S S.
38. 'Aura che dolce spiri.' S S.
42. 'Son già rotte le catene.' S S.
46. 'Sì, sì, ferite mi.' T T.
52. 'Disperato morirò.' T T.
58. 'Occhi belli.' S S.
60. 'Farfalletta.' S S.
62. 'Non fu il tesoro.' S S.
64. 'Quando adoro.' S S.
66. 'Ai torbidi fiumi.' S S.
68. 'Chi non crede.' T T.
70. 'Io per viver.' S T.
73. 'Pria ch' il fior.' S S.
76. 'Occhi rei.' S S.
81. 'Pensieri volati.' S S with violin and bassoon obbligato.
87. 'Vieni speranza.' S A.
93. 'Negli alti campi.' S S B.
96. 'Deh lasciate' (Serenata). S S B.
102. 'Torna Cinthia.' S S T.

[1] The title-page bears the composer's autograph (apparently).

182.

2 F 26. Oratorio, 'San Giovanni Battista,' *a* 5 with orchestra (see 83), and the following duets, trios, etc. by Stradella, all with figured bass:—

[c. 1670, 38·3 × 24·5, ff. 45.]

1. 'Piangete occhi dolenti.' S B.

[ff. 51.]

2. 'Occhi miei.' S B.
5. 'Care stille.' S B.
7. 'Tu sola.' S B.
9. 'Sparisce qual vento.' S B.
11. 'La bellissima speranza.' S B.
14. 'Mai vibro saette amori.' S B.
16. 'Se la gloria.' S B.
18. 'Fulmini quanto sa.' S B.
22. 'Ardo sospiro e piango.' S B.
23. 'Che farci poss' io.' S B.
26. 'Me ne ferete tanto.' S B.
27. 'Allettarmi.' S B.
30. 'Ma non voler.' S B.
32. 'Patienza finirà.' T B.
34. 'Se perduta ho la speranza.' T B.
37. 'Ahi che posar.' S B.
40. 'Onde con strana sorte.' S B.
42. 'Non sa mai amor ferir.' S S.
44. 'Cara labbra.' S B.
46. 'Aure fresche.' S B.
50. 'Ecco ritorno ai pianti.' S S B.
56. 'E pur giunta mia vita.' S A T.
59. 'Feritevi, ferite.' S S B.
64. 'Ma se morti.' S S B.
66. 'Colpo de bei vostr' occhi.' S A B.
71. 'Pur vivo della mia vita.' S S B.
73. 'Piangete occhi dolenti.' S S A T B. See 43.

(82.) 'Pupillette amorosi.' S S S A T (unaccompanied).

(92.) 'Tirsi un giorno[1].' S S S A T (unaccompanied).

[1] The words stop after the third page of this madrigal. A page of five-part writing is here inserted, and it appears to be the rough sketch of the end of the work. Only the first soprano part is written through to the end. The duets at least, if not the whole volume, are probably autograph.

183.

2 F 27. Volume of Verse Anthems by Purcell, in the handwriting of — Starky (Oxford, 1783). All with instrumental accompaniment[1].

[c. 1783, 37·2 × 26, ff. 125.]

1. 'My heart is fixed.' 4 v.
15. 'Praise the Lord, O my soul[2].' S S T T B B.
33. 'I will give thanks.' 4 v.
45. 'Unto Thee will I cry.' 4 v.
60. 'I was glad when they said unto me.' 4 v.
68. 'Behold now, praise the Lord.' 7 v.
81. 'It is a good thing.' 4 v.
95. 'O praise God in his holiness[2].' S A T B, A T B B.
119. 'In Thee, O Lord, do I put my trust.' 4 v.
136. 'The Lord is my light.' 4 v.
148. 'Rejoice in the Lord.' 4 v.
156. 'Why do the heathen.' 4 v.
168. 'My heart is inditing[2].' 8 v. (Coronation Anthem).
223. 'Behold, I bring you glad tidings[3].' 4 v.
237. 'Blessed are they[2].' 4 v.[4]

184.

Nos. 184—197 inclusive are a set of scores copied from the works of Luca Marenzio, printed by Phalèse at Antwerp in 1610, and from other collections printed and MS.

[c. 1780, 29·5 × 23.]

The volumes belonged to Dr Bever, by whose amanuensis, Robert Didsbury, the music was probably transcribed; at the sale of his library by Hindle, in 1798, they were bought by Lord Fitzwilliam. Dr Bever gives the following history of the books in the first of the series:—

[1] The book belonged to Dr Bever, and was left by him, together with the rest of his musical library, to John Hindle, Mus. B. At the latter's sale in 1798, it was bought by J. W. Dodd, for £5. 5*s*., and subsequently came into the hands of Dragonetti. See notes below.

[2] In Novello's edition of Purcell.

[3] In the index, at this point, occur the words, 'The foregoing Anthems were transcribed from an antient MSS. (*sic*) in the possession of Messrs Sharp of the Old Jewry, and bequeathed to that very musical and worthy Family, with many others equally valuable, by the Rev. Dr Finch, formerly Dean of York.' (The Hon. and Rev. Edward Finch, 1664–1738, wrote two anthems, preserved in Trelawney's collection; see *Dict. of Nat. Biog.*)

[4] 'From a MSS. (*sic*) in the possession of Mr Wm. Flackton, of Canterbury. The whole copied by Mr Starkey of Oxford, 1783.'

(After an extract from Morley's *Introduction*, defining a Villanella, he goes on)—'This with 13 other volumes, contains as many of the works of Luca Marenzio as I have hitherto been able to meet with. Some of them have been put into Score from antient printed Parts, bequeathed by that great Patron of Music and all other liberal arts, Dr Henry Aldrich, Dean of Christ Church, to the library of that noble and respectable seminary of polite learning. Others are taken from my own private collection, and the rest were communicated to me in Scores brought from Italy, by Dr Charles Burney, the elegant and ingenious author of a new History of Music.' This is followed by an extract from Hawkins's *History* concerning Marenzio. The first vol. is entitled 'Di Luca Marenzio Musico Excellentiss. Primo, Secondo, Terzo, Quatro e Quinto Libro delle Villanelle e Canzonette a Tre Voci. Vol. 1.'

2 G 1. Volume of Villanelle and Canzonette by Marenzio, all for S S B, with one exception, noticed below :—

[ff. 112.]

1.	i.	'Donna da vostri sguardi.'
4.	ii.	'Non è dolor nel mondo.'
6.	iii.	'Il ladro ch' alla strada.'
8.	iv.	'Alma che fai.'
10.	v.	'Amor tien il suo regno.'
12.	vi.	'Vorria parlare e dire.'
14.	vii.	'Ard' ogni or il cor.'
16.	viii.	'Al primo vostro sguardo.'
18.	ix.	'Lasso non è cor mio.'
20.	x.	'Se il dolce sguardo.'
22.	xi.	'Lasso quand' auran fin.'
24.	xii.	'Fuggirò tant' amore.'
26.	xiii.	'Ahimè che col fuggire.'
28.	xiv.	'Come vuol ch' abbia in te.'
30.	xv.	'O liete piante, erbette.'
32.	xvi.	'Amor vuol far un giuoco.'
34.	xvii.	'Fra questi lassi.'
36.	xviii.	'Con la fronte.'
38.	xix.	'Chiudete, o Muse.'
40.	xx.	'Dicemi la mia stella.'
42.	xxi.	'Venite amanti.'[1] S S T.
44.	xxii.	'Giovani incauti.'

[1] Reprinted in Schneider, 'Das musikalische Lied,' &c., II. 452.

Libro Secondo delle Canzonette.

46.	xxiii.	'Io son amore.'
48.	xxiv.	'Grave dolor.'
50.	xxv.	'Non può tanto l'accosa.'
52.	xxvi.	'Il vostro divo aspetto.'
54.	xxvii.	'Amor fa quanto fai.'
56.	xxviii.	'Amor sciolt' è lo laccio.'
58.	xxix.	'O sventurati amanti.'
60.	xxx.	'Andar vidi un fanciull'.'
62.	xxxi.	'Alla Strada.'
64.	xxxii.	'Se perchè non uccida.'
66.	xxxiii.	'Dolce mia vita amara.'
68.	xxxiv.	'Io amo e certo vivo.'
70.	xxxv.	'Mia sorte empia e rubella.'
72.	xxxvi.	'Dolce vaga pastorella.'
74.	xxxvii.	'Passa Madonna.'
76.	xxxviii.	'Se leggete.'
78.	xxxix.	'Come potrò giammai.'
80.	xl.	'Forz' è che sempre i grida.'
82.	xli.	'O tu che mi dai pene.'
84.	xlii.	'Dolce mia pastorella.'
86.	xliii.	'Ahimè qual fu l'errore.'
88.	xliv.	'Se le pene ch' io sento.'
90.	xlv.	'Io son ferito.'
92.	xlvi.	'Chi vuol veder amante.'
94.	xlvii.	'Se la speranza.'
96.	xlviii.	'Donna più vaghi mai.'
98.	xlix.	'Amor è ritornato.'
100.	l.	'Se già fatto Pittore.'
102.	li.	'Se brami mort' il core.'
104.	lii.	'Della speranza ond' io nudrisco il core.'
106.	liii.	'Tal' è il mio stato e Clori.'
108.	liv.	'Questo in cui pos' amore.'
110.	lv.	'Degl' occhi il dolce giro.'
112.	lvi.	'Poi ch' io non ho speranza.'
114.	lvii.	'Alla mia Clori avanti.'
116.	lviii.	'Credo crudel Signora.'
120.	lix.	'Se m' ami se non m' ami.'
122.	lx.	'Io ardo e se l' ardore.'
124.	lxi.	'Ad una fresca riva.'

126. lxii. 'Voi siete la mia stella.'
128. lxiii. 'Mentr' umil verginella.'
130. lxiv. 'Qualor al mio bel Sol.'

Quarto Libro delle Villanelle, (the commencement of book 3 not being noticed).

132. lxv. 'Stride il Lauro.'
134. lxvi. 'Fra le ninfe e fra pastori.'
136. lxvii. 'Ardono di Sicilia.'
138. lxviii. 'Clori che col bel volto.'
140. lxix. 'Occhi dolci e soavi.'
142. lxx. 'Novo Titio son io.'
144. lxxi. 'Tirsi nel cor.'
146. lxxii. 'Non m' è grave.'
148. lxxiii. 'Vieni lampi, saette.'
150. lxxiv. 'Filli ama Tirsi.'
152. lxxv. 'Da voi mio ben.'
154. lxxvi. 'Mentre avrà stelle il ciel.'
156. lxxvii. 'Voi mi tenesti un tempo.'
158. lxxviii. 'Vivea da lacci.'
160. lxxix. 'Mi vorria lamentar.'
162. lxxx. 'Mi parto, ahi sorte!'
164. lxxxi. 'Or ch' esce fuor l' aurora.'
166. lxxxii. 'Le vaghe chiome.'
168. lxxxiii. 'Non sò fuggir.'
170. lxxxiv. 'Amor tu vuoi ch' io segna.'
172. lxxxv. 'I begl' occhi sereni.'
174. lxxxvi. 'Piangea Filli.'
176. lxxxvii. 'Amatemi ben mio.'
178. lxxxviii. 'Fan aspra guerra.'
180. lxxxix. 'Si dolce son li strali.'
182. xc. 'Ahimè ch' io peno ed ardo.'
184. xci. 'Dunque sol per amare.'
186. xcii. 'Se per servi tu ognora.'
188. xciii. 'Se m' uccidi crudele.'
190. xciv. 'Non posso più soffrire.'
192. xcv. 'Seguir una ch' odia e sprezza.'
194. xcvi. 'Poi che di si vil foco.'
196. xcvii. 'Io son pur sciolt' amor.'
198. xcviii. 'Tu m' uccidi cor mio.'
200. xcix. 'La farfalla.'

202. c. 'Donna che con l' ardent' acuto strale.'
204. ci. 'Io son rimaso solo.'
206. cii. 'La bella donna mia.'
208. ciii. 'Viva fiamma d' amor.'
209. civ. 'Ecco il dardo.'
210. cv. 'Ahimè qual empia sorte.'
211. cvi. 'Caro e dolce consorto.'
212. cvii. 'Poi che da voi ben mio.'
214. cviii. 'Molti anima i selvaggi.'
216. cix. 'Di pianti e di sospir.'
218. cx. 'Or gite via fidare.'
220. cxi. 'Lungi dal mio bel sole.'
222. cxii. 'Se la vostra partita.'

185.

2 G 2. Vol. II. of the same series, Cantiones Sacrae by Luca Marenzio, (originally printed 1588):—

[ff. 103.]

1. In Assump. B. V. M. 'Hodie Maria Virgo.' S A A B.
9. In Decoll. S. Joh. Bapt. 'Misit Rex ministrum.' S A A B.
17. In Nat. B. V. M. 'Nativitatis gloriosae Virginis[1].' S A A B.
26. In Festo Crucis. 'Super omnia ligna.' S A A B.
38. In Festo ded. S. Mich. 'Princeps gloriosissime.' S A A B.
50. In Festo Omn. SS. 'O quam gloriosum[2].' S A A B.
59. In Festo S. Martini. 'O beatum Pontificem[3].' S A A B.
70. In Festo S. Ceciliae. 'Cantantibus Organis[4].' S A A B.
80. In Festo Conc. B. V. M. 'Conceptio tua[5].' S A A T.
82. In Festo S. Andreae. 'Cum pervenisset S. Andreas.' S A A T.
104. 'In tua Patientiae.' S A A T.
114. In Festo S. Thomae. 'Quia vidisti me, Thoma.' S A A B.
122. 'Estote fortes in bello.' S A T B.
132. In Festo Evangelistae. 'Tradunt enim vos conciliis.' S A T B.
142. In Festo unius Martyris. 'Iste Sanctus pro lege Dei.' S A T B.
152. In Festo plur. Mart. 'Gaudent in coelis animae.' S A T B.

[1] Proske, Mus. Div. II. 365.
[2] ib. II. 410.
[3] ib. II. 419.
[4] ib. II. 432.
[5] ib. II. 277.

162. In Festo SS. Pontificum. 'Dum esset summus Pontifex[1].' S A T B.
174. In Festo Confess. Novi Pont. 'Similabo eum viro sapienti[2].' S A T B.
185. In Festo Virginum. 'Veni Sponsa Christi.'
196. In Dedic. Templi. 'O quam metuendus.' S A T B.

186.

2 G 3. Vol. III. of the same series, Cantiones Sacrae (1588):— [ff. 112.]

1. In Festo Nat. Dom. 'Hodie Christus natus est.' S A A B.
16. In Festo S. Stephani. 'Sepeliverunt Stephanum[3].' S A A B.
25. In Festo S. Joh. Evang. 'Iste est Johannes.' S A A B.
35. In Festo SS. Innocentium. 'Innocentes pro Christo.' S A A B.
44. In Circumc. Dom. 'Magnum haereditatis mysterium.' S A T B.
54. In Epiphan. 'Tribus miraculis ornatum[4].' S A T B.
65. In Festo Purific. 'Hodie beata Virgo.'
74. In Festo Annunc. 'Gabriel locutus est[5].' S A T B.
82. In Resurr. Dom. 'Et respicientes viderunt[6].' S A T B.
88. In Ascens. Dom. 'O Rex gloriae[7].' S A T B.
97. In Festo Pentec. 'Hodie completi sunt dies.'
109. In Festo S. Trinit. 'Te Deum Patrem.' S A T B.
119. In Festo Corp. Christi. 'O sacrum convivium.' S A T B.
130. In Nat. S. Joh. Bapt. 'Puer qui natus est. S A T B.
140. In Festo S. Petri Ap. 'Quem dicunt homines[8].' S A T B.
152. In Festo S. Pauli Ap. 'Hodie Paulus Apostolus[9].' S A T B.
162. In Visit. B. Mariae. 'Cum jucunditate.' S A A B.
172. 'Mulier quae erat in civitate.' S A A B.
182. In Festo S. Petri ad Vinc. 'Solve jubente Deo.' S A A B.
190. In Festo S. Mar. ad Nives. 'Sancta Maria succurre.' S A A B.
202. In Festo Transfig. 'Christus Jesus splendor Patris.' S A A B.
212. In Festo S. Laur. Mart. 'Beatus Laurentius.' S A A B.
222. 'Veni Creator.' S S B.

[1] Proske, Mus. Div. II. 484.
[2] ib. II. 494.
[3] ib. II. 54.
[4] ib. II. 73.
[5] ib. II. 300.
[6] ib. II. 151.
[7] ib. II. 169.
[8] ib. II. 327.
[9] ib. II. 331.

187.

2 G 4. Vol. IV. of the same series. The madrigals in 4 parts, published by F. Gardano in Venice, 1582 :—

[ff. 110.]

1. i. 'Non vidi mai[1].' S A T B.
10. ii. 'Disse all' amata bene.' S A T B. See **41**. As 'Lady when I behold,' in Hawkins, III. 198, and many printed collections.
18. iii. 'Veggo dolce mio bene[2].' S A T B.
22. iv. 'O bella man.' S A T B.
30. pt. 2. 'Candida leggiadretto.'
36. v. 'Non al sua amante.' S A T B.
44. vi. 'Or vedi Amor.' S S A T.
51. vii. 'Apollo s' ancor viv' il bel desio.' S S A T.
58. pt. 2. 'E per virtù.'
62. viii. 'Nova angeletta.' S S A T.
70. ix. 'Vedi le valli.' S S A T.
78. x. 'Chi vuol udir i miei sospiri.' S S A B.
88. xi. 'Madonna sua mercè.' S A T B. See **113**, where it is translated as 'Faire Shepherds' Queene[3].'
95. xii. 'Vezzosi augelli[4].' S A T B. See **113**, as 'Every singing bird[5].'
105. xiii. 'Ahi dispietata[6].' S A T B (in G). See **113**, as 'Ah, what a wretched life[7].'
114. xiv. 'Dolce son le quadrel.' S A T B.
122. pt. 2. 'Come doglia.'
130. xv. 'Menand' un giorno.' S A T B.
137. xvi. 'I lieti amanti[8].' S A T B.
144. xvii. 'Tutto il dì piango.' S S A B.
154. xviii. 'Lasso che pur d' un altro.' S S A B.
162. xix. 'Zeffiro torna[9].' S S A B.

[1] As 'When first my heediess eyes' in Watson's collection, 1590, No. 1.
[2] Watson, No. 3. 'Farewell cruell and unkind.'
[3] Watson, No. 5 (same English words).
[4] Choron, VI. 219, &c.
[5] Watson No. 6, with same English words.
[6] Choron, VI. 212, and elsewhere.
[7] Watson, No. 7, with same English words.
[8] Watson, No. 2, as 'O merry world.'
[9] Choron, VI. 216; Watson, No. 4, as 'Zephyrus breathing.'

170. pt. 2. 'Ma per me lasso tornaro.'
177. xx. 'Sul carro della mente.' S S A B.
184. pt. 2. 'Vedi ch' egl' ama.'
191. xxi. 'Lasso dicea perchè venisti.' S S A B.
200. xxii. 'Vienne montan.' S A T B.
206. pt. 2. 'Corbo malvaggio.'
213. pt. 3. 'La santa pale.'

188.

2 G 5. Vol. V. of the same series. Madrigals in five parts. Books 1—5. Phalèse, 1609 :—

[ff. 134.]

1. i. 'Madonna mia gentil[1].' S S A T T.
6. ii. 'Cantava la più vaga[2].' S S A T B.
12. iii. 'Deggio dunque partire.' S S A T B.
16. pt. 2. 'Io partirò, ma il core.'
21. pt. 3. 'Ma voi, caro ben.'
26. iv. 'Amor io non potrei.' S S A T B.
42. v. 'Ecco più che mai bella.' S S A T B.
50. vi. 'Ridean già per le piagge.' S S A T B.
59. pt. 2. 'Piagge erbe fiori.'
66. vii. 'Occhi lucenti.' S A A T B.
77. viii. 'Cadde già di Tarquinio.' S S A T B.
86. ix. 'Occhi miei che mirasti.' S S A T B.
92. pt. 2. 'Ma forse non sapete.'
99. x. 'Se voi siete cor mio.' S S A T B.
107. xi. 'Che fa ogg' il mio sole.' S S A T B.
114. xii. 'La bella Ninfa mia.' S A T T B.
124. xiii. 'Che vuol veder Amore.' S S A T B.
132. xiv. 'Mentre 'l ciel è sereno.' S A T T B.
142. xv. 'Liquide perle Amor.' S S A T B.
148. xvi. 'Ohime dov' è il mio ben[3].' S S A T B.
156. xvii. 'Spuntavan già[4].' S S A A B.
164. pt. 2. 'Quando mio vivo sol[5].'
173. xviii. 'Quando i vostri begl' occhi[6]. S S A A B.

[1] Watson, No. 16, as 'When from my selfe sweet Cupid.'
[2] ib. No. 17, as 'Sweet singing Amaryllis.'
[3] ib. No. 13, as 'Alas, where is my love.'
[4] ib. No. 14, as 'Sweet hart arise.'
[5] ib. No. 15, as 'But if the country gods.'
[6] ib. No. 10, as 'Since my heedlesse eyes.'

181. xix. 'Tirsi morir volea[1].' S A T T B.
187. pt. 2. 'Freno Tirsi il desio.'
193. pt. 3. 'Così morirò.'
197. xx. 'Dolorosi martiri.' See 31, 43.
210. xxi. 'Ohimè se tanto amate.' S A T T B.
217. xxii. 'Scherzando con diletto.' S S A T B.
225. xxiii. 'Se la mia fiamma.' S A T T B.
234. xxiv. 'Perchè di pioggia.' S S S A B.
244. xxv. 'S' io vissi cieco.' S A T T B.
256. pt. 2. 'O fera voglia.'

189.

2 G 6. Vol. VI. of the same series. Five-part Madrigals:—

[ff. 163.]

1. i. 'Deh vezzose del Tebro.' S S A T B.
10. ii. 'Scaldava il Sol.' S S A T B.
18. iii. 'Si preso voi mio foco.' S A T T B.
28. iv. 'Togli dolce ben mio.' S S A T B.
34. v. 'O dolce anima mia.' S S A T B.
42. vi. 'Giunto alla tomba.' S A T T B. See 31, 43.
53. pt. 2. 'Non di morte sei tu.'
62. pt. 3. 'Dagli lor tu chi se mai.'
70. pt. 4. 'Ed amando morrò.'
78. vii. 'Disdegno e gelosia.' S A A T B.
86. pt. 2. 'Tal che lasso d' intorno.'
93. viii. 'Lasso ch' io ardo[2].' S A T T B.
100. ix. 'Venuta era Madonna[3].' S S A A B.
108. pt. 2. 'Intanto il sonno.'
114. x. 'Questa di verd' erbette[4].' S S A T B.
122. xi. 'Partirò dunque[5].' S S A T B.
130. xii. 'Amor poiche non vuole.' S S A (S)[6] A B.
136. pt. 2. 'Chi strinse mai.' S S S A B.
143. xiii. 'Quando sorge l' Aurora.' S S S A T.

[1] A transcription of this madrigal, made by Peter Phillips, will be found in the Virginal Book, No. 168, p. 134.

[2] Watson, No. 9, as 'Though faint and waste.'

[3] ib. No. 12, as 'When I beheld the fair face.'

[4] ib. No. 19, as 'How long with vaine complaining.'

[5] ib. No. 18, as 'Fancy, retyre thee.'

[6] At bar 10 the soprano clef is substituted for the alto in the third voice.

148. xiv. 'Fillida mia.' S S S A T.
156. xv. 'Al vago del mio sole.' S S A A B.
164. xvi. 'Itene all' ombra.' S S A A B.
172. xvii. 'O voi che sospirate[1].' S A T T B.
183. xviii. 'Strider facea le zampogne.' S A A T B.
192. xix. 'Io piango ed ella il volto.' S A T T B.
198. xx. 'Già Febo il tuo splendore.' S A T T B.
206. pt. 2. 'Or tu gli cedi.'
216. xxi. 'Mi fa lasso languire.' S A T T B.
224. xxii. 'Già torna a rallegrar.' S S A T B.
234. xxiii. 'Madonna poi ch' uccider.' S S S A B.
240. xxiv. 'Caro dolce ben mio[2].' S S A A B.
247. xxv. 'Rose bianche e vermiglie.' S S S A T.
256. xxvi. 'Ohimè il bel viso.' S S S A T.
266. pt. 2. 'Per voi convien ch' io arda.'
275. xxvii. 'La pastorella mia.' S S S A T.
284. pt. 2. 'Eco rimbomba.'
293. xxviii. 'Lungi da voi.' S A T T B.
298. pt. 2. 'Ma da voi.'
306. xxix. 'In quel bel nato.' S A A T B.

190.

2 G 7. Vol. VII. of the same series:—Five-Part Madrigals :—
[ff. 139.]

1. i. 'Vaghi augelletti.' S S S A B.
10. ii. 'Sapete amanti.' S S S A T.
18. iii. 'Senza cor senza luce.' S S A A T.
28. iv. 'Ah che torni 'l ben mio.' S S S A T.
34. v. 'Sola angioletta.' S S A A T.
40. pt. 2. 'Lasso vedrò.'
49. pt. 3. 'Quando ripenso.'
55. pt. 4. 'O qual grazia.'
60. pt. 5. 'Non vide' l mondo.'
66. pt. 6. 'Ben credo ch' ancor.'
74. vi. 'Consumando mi vò.' S S A A T.
80. vii. 'Il suo vago gioioso.' S S A A T.
88. viii. 'Ohimè l' antica fiamma.' S A A T B.

[1] Winterfeld, 'Joh. Gabrieli' &c. 156.

[2] In Morley's 'Madrigals selected out of the best approved Italian authors,' (1598) No. 14, as 'O my loving sweet hart.'

94. ix. 'Quella che lieta.' S A T T B.
101. pt. 2. 'Ben puote ella sparire.'
107. x. 'La rete fu di queste.' S A A T B.
115. pt. 2. 'Per la dolce cagion.'
124. xi. 'Dolor tant' è la gioia.' S A T T B.
132. xii. 'Sotto l' ombra.' S S A T B.
140. xiii. 'L' alto e nobil pensier.' S A A T B.
148. xiv. 'Filli tu sei più bella.' S S A A B.
153. pt. 2. 'Io son il più costante.'
165. xv. 'Basciami mille volte.' S S A T B.
168. xvi. 'Liete verde fiorite.' S A T T B.
175. pt. 2. 'Che si 'l gridar.'
182. xvii. 'Due rose fresche.' S S A T B.
189. pt. 2. 'Non ved' un simil.'
195. xviii. 'Scendi dal Paradiso.' S S A T B.
206. xix. 'Corran di puro latte.' S S A T B.
216. xx. 'Filli, l' acerbo caso.' S A T T B.
224. pt. 2. 'Tu morendo innocente.'
234. xxi. 'Real natura.' S S A A T.
244. pt. 2. 'Come due masse d'or.'
250. xxii. 'Spirto a cui giova.' S S A A T.
258. xxiii. 'Ecco l' Aurora.' S S A A B.
268. xxiv. 'Quando vostra beltà.' S S S A B.

191.

2 G 8. Vol. VIII. of the same series. Five-part madrigals :— [ff. 140.]

1. i. 'Cruda Amarilli.' S A T T B.
7. pt. 2. 'Ma grideran per me.'
16. ii. 'Disaventurosa acerba sorte.' S A T T B.
22. iii. 'Al lume delle stelle.' S S A T B.
27. iv. 'Ami Tirsi.' S S A A B.
33. v. 'O dolcezze amarissime.' S S A B.
39. pt. 2. 'Qui pur vedroll' al suon.'
49. vi. 'Sospir nato di foco.' S S A A B.
57. vii. 'Arda pur sempre.' S S A T B.
62. viii. 'Questi vaghi concenti.' S S A A B.
66. pt. 2. 'Deh se potess' anch' io.'
70. ix. 'O fido o caro Aminta.' S S A A B.
76. pt. 2. 'O Mirtilla anima mia.'

84. x. 'O occhi del mio core.' S A T T B.
90. xi. 'Anima bella.' S A T T B.
94. xii. 'Dunque romper la fè.' S A T T B.
100. xiii. 'Filli volgendo i lumi.' S A T T B.
105. xiv. 'Vita soave e di dolcezza.' S A T T B.
111. xv. 'Provate la mia fiamma.' S A T T B.
114. xvi. 'Vieni, deh ! vieni a me.' S A T T B.
117. xvii. 'Ahi, chi t' insidia.' S A T T B.
122. xviii. 'Ite amari sospiri.' S A T T B.
127. xix. 'Pur venisti cor mio.' S A T T B.
131. xx. 'Quand' io miro le rose.' S S A A B.
134. xxi. 'Deh Tirsi mio gentil.' S S A A B.
142. xxii. 'Questi leggiadri.' S S A A B.
146. xxiii. 'Care lagrime.' S S A A B.
152. xxiv. 'La mia Clori è brunetta.' S S A A B.
155. xxv. 'Or sol dissi tu.' S S A A B.
166. xxvi. 'Dorinda ah diro mia.' S S A A B.
176. xxvii. 'Ferir quel petto Silvio.' S S A A B.
184. xxviii. 'Laura, se pur sei.' S S A A T.
193. xxix. 'Or che Clori beata.' S S A T B.
198. xxx. 'Deh Tirsi deh anima mia.' S S A A B.
204. pt. 2. 'Che se tu se 'l cor mio.'
210. xxxi. 'Clori mia dolce.' S S A A B.
218. xxxii. 'Mentre qual viva.' S S A A B.
230. xxxiii. 'Voi bramate ch' io muoia.' S S S A B.
238. xxxiv. 'Rimansi in pace.' S S A A B.
244. pt. 2. 'Ond' ei di morte.'
250. xxxv. 'Ecco maggio seren.' S S A A B.
256. xxxvi. 'Deh poi ch' era ne fati.' S A T T B.
261. xxxvii. 'Quel augellin che canta.'
269. xxxviii. 'Perfida pur potesti.' S S A A T.

192.

2 G 9. Vol. IX. of the same series. Five-Part Madrigals :— [ff. 128.]

1. i. 'Così nel mio parlar.' S A T T B.
11. pt. 2. 'Ed ella ancide.'
22. ii. 'Amor io ho molti.' S A T T B.
29. iii. 'Dura legge d' amore.' S A T T B.
39. pt. 2. 'E sò com' in un punto.'

49. iv. 'Chiaro segno amore.' S A T T B.
59. v. 'Se si in alto pongir.' S S A A T.
67. vi. 'Laura che' l verde.' S S A A T.
77. pt. 2. 'Si ch' io non vegghia.'
85. vii. 'Il vago bello Armillo.' S S A A T.
89. pt. 2. 'E dicea O beate.'
103. viii. 'Solo e pensoso.' S S A A B.
114. pt. 2. 'Si ch' io mi cred' omai.'
120. ix. 'Vivo in guerra mendico.' S A T T B.
129. pt. 2. 'E gl' occhi al cielo.'
137. x. 'Fiume ch' ha l' onde.' S A T T B.
145. pt. 2. 'Ahi tu me 'l nieghi [1].'
153. xi. 'Parto e non parto.' S S A A B.
162. xii. 'Credete voi ch' io viva.' S S A A B.
168. xiii. 'Crudele acerba.' S S A A B.
176. xiv. 'La bella man vi stringe.' S S A A B.
184. xv. 'S' io parto io moro.' S A T T B.
191. xvi. 'Clori nel mio partire.' S A T T B.
201. xvii. 'Donna dell' alma mia.' S A T T B.
208. xviii. 'Anima cruda.' S A T T B.
216. xix. 'Udite lagrimosi.' S A T T B.
224. xx. 'Stillo l' anima in pianto.' S A T T B.
231. xxi. 'Ah dolente partita.' S A T T B.
236. xxii. 'Ben ho del caro oggetto.' S S A T B.
243. pt. 2. 'Dille la mia speranza.'
249. xxiii. 'Amor se giusto sei.' S A T T B.

193.

2 G 10. Vol. X. of the same series. Six-part madrigals printed at Antwerp, 1594.

[ff. 141.]

1. i. 'L' aura serena.' S S S A A B.
10. pt. 2. 'Le quali ella spargea.'
20. ii. 'Cantai già lieto.' S S A A A B.
28. pt. 2. 'Che la mia donna.'
34. iii. 'Donna più d' altra.' S S A A A B.
39. iv. 'O quante volte.' S S S A A B.
44. v. 'Se bramate ch' io moro.' S S S A A B.
50. vi. 'S' a veder voi.' S S S A A B.

[1] Choron, VI. 225. Burney, History, III. 205 (Part 2 of the madrigal only.)

58. vii. 'Baci soave e cari.' S S S A A B.
66. pt. 2. 'Baci amorosi e belli.'
76. pt. 3. 'Baci affamati e ingordi.'
87. pt. 4. 'Baci cortesi e grati.'
96. pt. 5. 'Baci ohimè.'
109. viii. 'Vivrò dunque lontano.' S S S A A B.
119. ix. 'Dansava con maniere.' S S A T T B.
126. pt. 2. 'Son presa disse a me.'
136. x. 'Amatemi ben mio.' S S A A T B.
145. xi. 'Fuggi speme mia.' S A A T T B.
155 xii. 'Non porta ghiaccio.' S A A T T B.
167. xiii. 'Per due corelli.' S S A T T B.
177. xiv. 'Qual vive salamandra.' S S A T T B.
187. xv. 'Io vidi già.' S A T T T B.
199. xvi. 'Posso cor mio partire.' S A T T T B.
206. xvii. 'Passando con pensier.' S S S A T B.
215. pt. 2. 'Noi starem troppo.'
224. pt. 3. 'Fuggendo tutte.'
235. xviii. 'Arsi gran tempo.' S A A T T B.
247. pt. 2. 'Lasso e conosco.'
259. xix. 'Leggriadrissima eterna.' S S A A T B.
268. pt. 2. 'Già le Muse.'

194.

2 G 11. Vol. XI. of the same series. Six-part Madrigals of 1594:— [ff. 129.]

1. i. 'O dolorosa sorte.' S A A T T B.
12. ii. 'Tutte sue squadre.' S A A T T B.
26. iii. 'Stringeami Galatea.' S A T T T B.
34. pt. 2. 'Ella che se n' accorse.'
41. iv. 'Cara Aminta pur vuoi.' S S A T T B.
48. pt. 2. 'Non può Filli più il core.'
59. v. 'Ahimè, tal fù d' amore.' S A A T T B.
74. vi. 'Vaghi cappell' aurati.' S A A T T B.
90. vii. 'Nel dolce seno.' S A A T T B.
103. pt. 2. 'Perchè l' una e l' altra.'
116. viii. 'Dice la mia bellissima.' S S S A A B.
129. ix. 'Saziati Amor.' S S S A A B.
142. x. 'Occhi sereni e chiari.' S S S A A B.
154. xi. 'Ne fero sdegno.' S S S A A B.
164. pt. 2. 'Talche dovunque vò.'

176. xii. 'Spiri dolce Favonio.' S S S A A B.
188. pt. 2. 'Tacciano i venti.'
201. xiii. 'Vaghi e lieti fanciulli.' S S S S A B.
212. xiv. 'Del cibo onde il Signor.' S S A A A B.
224. pt. 2. 'Con quella man.'
235. xv. 'Piange Filli.' S S A A A B.
249. xvi. 'Al suon delle dolcissime.' S S A T T B.

195.

2 G 12. Vol. XII. of the same series. Six-part Madrigals :— [ff. 109.]

1. i. 'Io morirò d' amore.' S S A A T B.
9. ii. 'Con la sua man.' S S A T T B.
20. iii. 'Giunt' a un bel fonte.' S A A T T B.
36. iv. 'Con dolce sguardo.' S S A A A B.
46. pt. 2. 'Di lagrime.'
59. v. 'Vatene anima mia.' S S A A A B.
70. vi. 'Nel più fiorito Aprile.' S A A T T B.
79. vii. 'In un bel bosco.' S A A T T B.
92. pt. 2. 'O dolce laccio.'
104. viii. 'In un lucido rio.' S A A T T B.
115. ix. 'E s' io mi doglio.' S A A T T B.
129. x. 'Di nettare amoroso.' S S S A A B.
141. pt. 2. 'Sonar le labbra.'
151. xi. 'La dispartita è amara.' S S A A A B.
161. xii. 'Strinse Amarilli.' S S S A A B.
174. xiii. 'Mentre sul far di giorno.' S S S A A B.
186. xiv. 'Crudel perchè mi fuggi.' S S S A A B.
199. xv. 'Su'l ampia fronte.' S S S A A B.
209. pt. 2. 'Io che forma celeste.' S.

196.

2 G 13. Vol. XIII. of the same series. Six-part Madrigals :— [ff. 115.]

1. i. 'Deh rinforzate.' S S A A B B.
14. ii. 'Nessun vissi giammai.' S S A A A T.
26. iii. 'Parto da voi mio sole.' S S S A A T.
40. iv. 'Non è questa la mano.' S S S A A B.
56. v. 'Tigre mia se ti pesa.' S A T T T B.
70. vi. 'Dono Cinthia a Danone.' S S A T T B.
80. vii. 'O che soave e non inteso.' S S A T T B.

94. viii. 'Potrò viver io più.' S S A T T B.
108. ix. 'Cantate Ninfe leggiadrette.' S S S A B.
118. x. 'Tra l' erbe a pie d' un mirto.' S S S A A B.
128. pt. 2. 'Per più gradir.'
139. xi. 'Come fuggir per selva.' S S S S A B.
153. xii. 'Ecco che il ciel.' S S S A A B.
164. pt. 2. 'Ecco che mill' augei.'
176. xiii. 'Qual per ombrose.' S S S A A B.
183. pt. 2. 'Puot' aguagliar.'
192. xiv. 'Cedan l' antiche.' S S S S A T.
207. pt. 2. 'Mentre novella.'
220. xv. 'Bianchi cigni, e canori[1].' S S S A A B.

197.

2 G 14. Vol. XIV. of the same series. Madrigals *a* 6, 8, and 10:— [ff. 104.]

1. i. 'Alzati il novo lauro.' (Part 2 of 'Bianchi cigni,' etc., see note 1.)
14. pt. 3. 'Guidate dolci.'
24. ii. 'Filli mia bella.' S S A A T B.
34. iii. 'Come innanzi dell' alba.' S S A T T B.
47. pt. 2. 'Cosi questi di cui canto.'
59. iv. 'Vita della mia vita.' S S A T T B.
74. v. 'Quell' ombra esser vorrei.' S S A T T B.
82. vi. 'Dai bei labbri.' S S A T T B.
92. vii. 'Questa ordi il laccio.' S S A T T B.
98. viii. 'Leggiadre Ninfe.' S S A T T B.
112. ix. 'Ben mi credetti.' S A T T T B.
128. x. 'Vanneggio od' è pur vero.' S S A T T B.
139. xi. 'Mentre fia caldo il sol.' S T T B B B.
153. xii. 'Se 'l pensier che mi strugge.' S S A B, S S A B (2 choirs).
162. xiii. 'O tu che fea le selve.' S A T B, S A T B.
202. xiv. 'Cantiam la bella Clori.' S A T B, S A T B.
230. xv. 'Basti fui qui le pen'.' S S A B, S S A A A B.

[1] Parts 2 and 3 of this madrigal are at the beginning of the next vol.

198.

Nos. 198—201 are four vols. containing the 'Selectissimae Cantiones' of Orlando di Lasso, copied from the edition of 1579 (the 'subsequent edition' mentioned in Grove's *Dictionary*, vol. II. p. 97 *b*). They were 'made into Score from the Antient Parts printed as above (i.e. at Nuremberg) by Robt. Didsbury, 1785, by my special direction, and at my expense. T. B(ever).'

2 G 15. Cantiones for six and more voices, forming the first division of the volume called 'Selectissimae Cantiones, *a* 6 et pluribus,' printed first at Nuremberg in 1568, and subsequently, according to the MS. note, in 1579. A portrait is prefixed to the book, three-quarter face holding music. It is surrounded by an inscription bearing the composer's name and 'D. BAVAR: MVSICVS.' On a tablet at the foot is the following couplet :—

'Quantum exit melicâ reliquos Orlandus in arte
Aetheriis proprior tantum abit ille choris.'

[1785, 26·3 × 36·5, ff. 169.]

1. i. 'Jesu nostra Redemptio[1].' S A A T B B.
5. pt. 2. 'Inferni Claustra.' S A A T B B.
8. pt. 3. 'Ipse te cogat.' S A.
9. pt. 4. 'Tu esto nostrum gaudium.' S A A T B B.
12. ii. 'In principio erat verbum.' S S A T T B.
19. pt. 2. 'Fuit homo missus a Deo.' S S A T.
22. pt. 3. 'In propria venit.' S S A T T B.
32. iii. 'Lauda Jerusalem.' S S S A B B.
37. pt. 2. 'Qui emittit eloquium.' S S S A B B.
42. pt. 3. 'Emittit verbum suum.' S S A.
44. pt. 4. 'Non fecit taliter.' S S S A B B.
48. iv. 'Cum natus esset Jesus[2].' S A A T B B.
55. pt. 2. 'At illi dixerunt.' S A A T B B.
62. pt. 3. 'Et ecce stella.' S A A T B B.
70. v. 'Domine deduc me.' S A A T B B.
75. pt. 2. 'Sepulcrum pateras.'
80. vi. 'Dixit Joseph[3].' S A A T B B.
86. pt. 2. 'Nunciaverunt.'

[1] Commer, Mus. Sacr. VI. 45.
[2] ib. XII. 98.
[3] ib. VI. 83. Mus. Batav. VIII. 103.

92. vii. 'Verbum caro factum est.' S S A A T B.
99. viii. 'Jesu corona virginum.' S A A T B B.
105. pt. 2. 'Quocunque perges.' S A A T B B.
109. pt. 3. 'Te deprecamur.' S A.
110. pt. 4. 'Laus, honor, et virtus.' S A A T B B.
113. ix. 'Quare tristis es.' S A A T T B.
122. x. 'Surge propera.' S S S A A B.
126. pt. 2. 'Surge propera speciosa mea.' S S S A A B.
133. xi. 'Concupiscendo[1].' S S S A A B.
137. pt. 2. 'Exaltabo te.' S S S A A B.
141. xii. 'Timor et tremor[2].' S A A T T B.
145. pt. 2. 'Exaudi Deus.' S A A T T B.
150. xiii. 'Vexilla Regis[3].' S A A T B B.
156. pt. 2. 'Impleta sunt.' S A A T B B.
161. pt. 3. 'Beata cujus.' S A.
163. pt. 4. 'O crux ave.' S A A T B B.
168. xiv. 'Nuptiae factae sunt.' S A A T B B.
175. pt. 2. 'Dixit Mater.' S A A T B B.
180. pt. 3. 'Et dicit eis.' S T B.
183. pt. 4. 'Omnis homo.' S A A T B B.
189. xv. 'Junior fui[4].' S A A T T B.
194. pt. 2. 'Declina a malo.' S A A T T B.
199. xvi. 'Congratulamini mihi.' S S S A A B.
209. pt. 2. 'Tulerunt Dominum.' S S S A A B.
220. xvii. 'Tempus est ut revertar.' S S A T B B.
229. pt. 2. 'Nisi ego abiero.' S S A T B B.
237. xviii. 'Homo cum in honore.' S A A T T B.
242. xix. 'Audi Tellus[5].' S A A T T B.
251. pt. 2. 'Ubi Plato.' S A A T.
254. pt. 3. 'Ubi David.' S A A T T B.
254. xx. 'Dominus mihi adjutor.' S S A T T B.
267. pt. 2. 'Bonum est confidere.' S S A T T B.
272. xxi. 'Infelix ego[6].' S A A T B B.
280. pt. 2. 'Solus igitur Deus.' A T B B.
282. pt. 3. 'Ad te, igitur.' S A A T B B.

[1] Commer, Mus. Sacr. VI. 52 and VII. 56.
[2] Commer, Mus. Batav. VIII. 108.
[3] Commer, Mus. Sacr. VI. 56.
[4] Commer, Mus. Sacr. VII. 59.
[5] Trésor Mus. 1868 (secular) 28.
[6] Commer, Mus. Sacr. VII. 61.

289. xxii. 'Anni nostri sicut aranea[1].' S S A T T B.
296. xxiii. 'In monte Oliveti[2].' S A A T B B.
304. xxiv. 'O mors, quam amara est[3].' S A A T B B.
310. pt. 2. 'O mors, bonum est.' S S S A A B.
317. xxv. 'Quam magnificata sunt.' S S S A A B.
322. pt. 2. 'Beatus homo.' S S S A A B.
328. xxvi. 'O quam suavis est[4].' S S A A B B.

199.

2 G 16. The second part of the same volume of "Selectissimae Cantiones":—

[ff. 139.]

339. xxvii. 'Beatus qui intelligit[5].' S S A A T B.
344. pt. 2. 'Dominus spem ferat illi.' S S A A T B.
350. xxviii. 'Tremuit spiritu Jesus.' S S A T T B.
358. pt. 2. 'Videns Dominus.' S S A T T B.
365. xxix. 'Heroum Soboles, Amor Orbis, Carole[6].' S A A T T B.
373. xxx. 'Creator omnium Deus' (Canon in Subdiapente). S A A T T B.
382. xxxi. 'Da pacem Domine.' S S S A A B.
387. xxxii. 'Jubilate Deo omnis terra.' S S A A B B.
395. pt. 2. 'Populus ejus et oves.' S S A A B B.
404. xxxiii. 'O crux splendidior cunctis astris.' S A A T B B.
411. pt. 2. 'Dulce signum.' S A A T B B.
419. xxxiv. 'Veni Creator.' S A A T B B.
428. pt. 2. 'Tu septiformis munere.' S A A T.
432. pt. 3. 'Hostem repellas longius.' S A A T B B.
441. xxxv. 'Locutus sum in lingua mea.' S A A T B B.
448. pt. 2. 'Fac mecum signum.' S A A T B B.
455. xxxvi. 'Beatus vir qui non abiit.' S S S A A B.
462. pt. 2. 'Et erit tanquam lignum.' S S S.
464. pt. 3. 'Et folium ejus.' S A A B.
466. pt. 4. 'Non sic impii.' S S S A A B.
479. xxxvii. 'Huc me sidereo.' S A A T B B.

[1] Trésor Mus. 1868 (secular) 21.
[2] Commer, Mus. Batav. VII. 11, and Mus. Sacr. VIII. 105.
[3] Commer, Mus. Batav. VII. 18, Trésor Mus. 1868 (secular) 24.
[4] Commer, Mus. Batav. VII. 14.
[5] Commer, Mus. Sacr. VII. 67.
[6] Trésor Mus. 1868 (secular) 35.

487. pt. 2. 'Pungentem capiti.' S A T.
490. pt. 3. 'De me solus amor.' S A A T B B.
498. xxxviii. 'In te Domine speravi.' S S S A A B.
510. pt. 2. 'Quoniam Fortitudo mea.' S S S A A B.
523. xxxix. 'Si quae tibi obtulerint.' S A A A T B.
534. xl. 'Pater noster[1].' S S A T T B.
549. xli. 'Tityre tu patulae[2].' S S A T T B.
557. pt. 2. 'O Meliboee, Deus.' S S A T T B.
565. xlii. 'Nunc gaudere licet[3].' S S A T T B.
571. xliii. 'Te Deum laudamus[4]' (with solo portions). S S S A A B.
603. xliv. 'Libera me, Domine.' S A A T T B.
610. xlv. 'Domine Deus noster.' S S S A T B.

200.

2 G 17. The third part of the same volume (for 7, 8, and 10 voices):— [ff. 140.]

619. xlvi. 'Laudate pueri Dominum.' S S A A T T B.
642. xlvii. 'Decantabat Populus.' S S S A A A B.
659. xlviii. 'In omnibus requiem quaesivi.' S S A A T B B. Contains a 3-part 'Canon, Trinitatis in Unitate. Resolutio prima' (between parts 1 and 2) 'Resolutio Secunda ad contrariam' (between parts 1 and 3).
679. xlix. 'Estote ergo misericordes[5].' S S A A T B B.
698. l. 'Laudate Dominum.' S S A A T B B.
711. pt. 2. 'Magnus Dominus noster.' S S A A T B B.
722. pt. 3. 'Praecinite Domino.' S A T B.
728. pt. 4. 'Non in fortitudine.' S S A A T B B.
741. li. 'Edite Caesareo[6].' S S S S A A B B.
758. pt. 2. 'Obscura sub nocte.' S S S S A A B B
771. lii. 'In convertendo[7].' S S S S A A B B.
787. pt. 2. 'Convertere Domine.' S S S A A T B B.

[1] Commer, Mus. Sacr. XII. 94.
[2] Trésor Mus. 1868 (secular) 38.
[3] Trésor Mus. 1868 (secular) 42.
[4] Commer, Mus. Sacr. VI. 63, &c.
[5] Commer, Mus. Batav. VII. 22.
[6] Trésor Mus. 1869 (secular) 3.
[7] Commer, Mus. Batav. VII. 26.

802. liii. 'Confitebor tibi, Domine[1].' S S A A T T B B.
826. liv. 'Jam lucis orto sidere[2].' S S A A T T B B.
835. pt. 2. 'Qui ponit aquam.' S S A A T T B B.
844. lv. 'Deus misereatur[3].' S S A A T T B B.
864. lvi. 'Levavi oculos meos[4].' S S A A T T B B.
879. lvii. 'Quo properas facunde, nepos Atlantis[5].' S S A A T T T T B B.
896. (lviii.) Another setting of 'Pater noster.' S A A T T B.
Not in the index to the volume.

201.

2 G 18. The second volume, containing the 'Cantiones 5 et 4 vocum':—

[ff. 264.]

1. i. 'Beati omnes qui timent Dominum[6].' S S S A B.
7. pt. 2. 'Ecce sic benedicitur homo.' S S S A B.
12. ii. (In Nat. Dom.) 'Mirabile mysterium[7].' S A A T B.
19. iii. 'Stet quicumque volet[8].' S A A T B.
24. pt. 2. 'Sic cum transierint.' S A A T B.
29. iv. 'Cognoscimus, Domine[9].' S A T T B.
34. pt. 2. 'Vita nostra.' S A T T B.
38. v. 'Domine non est exaltatum.' S A T T B.
43. pt. 2. 'Sicut ablactatus est.' S A T T B.
47. vi. 'Heu mihi Domine[10].' S A T T B.
53. vii. 'Ad te, Domine, levavi.' S S A A B.
58. pt. 2. 'Vias tuas, Domine.' S S A A B.
63. viii. 'Domine probasti me.' S A A T B.
68. pt. 2. 'Ecce Domine.' S A A T B.
74. ix. 'Quid gloriaris[11].' S S S A B.
78. pt. 2. 'Propterea Deus destinet te.' S S S A B.

[1] Commer, Mus. Batav. VIII. 90.
[2] Trés. Mus. 1868 (secular) 44.
[3] Commer, Mus. Sacr. VII. 71.
[4] Commer, Mus. Sacr. VII. 76.
[5] In honour of Albert of Bavaria. Reprinted in Dehn, Sammlung, Lfg. II. 3, Trésor Mus. 1869 (secular) 11.
[6] Commer, Mus. Sacr. VII. 8.
[7] Commer, Mus. Sacr. VIII. 7.
[8] Trésor Mus. 1868 (secular) 6.
[9] Commer, Mus. Batav. X. 87.
[10] Commer, Mus. Sacr. VIII. 11.
[11] Commer, Mus. Sacr. VII. 51.

84. x. 'Dominus scit cogitationes.' S A T T B.
89. xi. 'Si ambulavero in medio.' S S A A T.
94. xii. 'Tribus miraculis ornatum.' S S S A T.
101. xiii. 'Missus est angelus Gabriel[1].' S A T T B.
106. pt. 2. 'Ne timeas Maria.' S A T T B.
110. pt. 3. 'Dixit autem.' S A T T B and S S T.
115. pt. 4. 'Dixit autem Maria.' S S A T T B.
118. xiv. 'De ore prudentis.' S A T T B.
123. xv. 'Quid prodest stulto habere[2].' S A T T B.
126. xvi. 'Cantate Domino.' S S S A T.
131. pt. 2. 'Viderunt omnes termini. S S S A T.
134. xvii. 'Deus canticum novum[3].' S A T T B.
137. pt. 2. 'Quia delectasti me.' S A T T B.
140. xviii. 'Deus noster refugium[4].' S A T T B.
144. xix. 'Te spectant Reginalde, Poli[5].' S A T T B.
148. xx. 'Gustate et videte[6].' S A T T B.
153. pt. 2. 'Divites eguerunt.' S A T T B.
157. xxi. 'Cernere virtutes[7].' S S A A T.
162. xxii. 'Salva festa dies.' S A T T B.
164. pt. 2. 'Felices casto vitae.' S A T T B.
166. xxiii. 'Christe Patris verbum[8].' S S A A B.
171. pt. 2. 'Tu poteris nostri.' S S A A B.
176. xxiv. 'Super flumina Babylonis.' S A A T B.
182. pt. 2. 'Illic sedimus[9].' S A A T B.
187. xxv. 'Deliciae Phoebi.' S S A A B.
193. xxvi. 'Peccavi, quid faciam[10].' S S A A B.
198. xxvii. 'Amicam meam dilectam.' S A A T B.
201. pt. 2. 'Congregamini et properate[11].' S A A T B.
205. xxviii. 'Benedicite omnia opera.' S S A T B.
210. pt. 2. 'Ignis et aestus.' S S A T B.

[1] Commer, Mus. Sacr. VII. 14.
[2] Trésor Mus. 1868 (secular) 3.
[3] Commer, Mus. Sacr. VIII. 44.
[4] Commer, Mus. Sacr. VIII. 47.
[5] Addressed to Cardinal Pole. Reprinted in Trésor Mus. 1867 (secular) 32.
[6] Edited by S. W. Dehn, Berlin (Trautwein).
[7] Trésor Mus. 1867 (secular) 34.
[8] Commer, Mus. Sacr. VIII. 14.
[9] This is the burlesque setting of the words mentioned in Grove's Dict. II. 97 b. It is reprinted in Trésor Mus. 1867 (secular) 25.
[10] Commer, Mus. Batav. x. 101.
[11] Trésor Mus. 1867 (secular) 44.

214. xxviii. pt. 3. 'Montes.' S A S T[1].
218. pt. 4. 'Sacerdotes.' S S A T T B.
226. xxix. 'Bonitatem fecisti.' S A T T B.
231. xxx. 'Pater peccavi[2].' S A S T B[1].
235. pt. 2. 'Quanti mercenarii.' S A S T B[1].
241. xxxi. 'Laudate Dominum de coelis[3].' S A T T B.
248. pt. 2. 'Laudate Dominum de terra.' S A T T B.
252. pt. 3. 'Juvenes et virgines.' S A T.
255. pt. 4. 'Laudate eum in virtutibus.' S S A T T B.
262. xxxii. 'Quis valet eloquio[4].' S S A T B.
265. xxxiii. 'Quis mihi quis te te rapuit[5].' S S S A B.
269. pt. 2. 'Me miserum.' S S S A.
276. pt. 3. 'Nunc juvat immensi.' S S S A A B.
278. xxxiv. 'Tristis est anima mea[6].' S S S A T B.
282. xxxv. 'Confisus Domino[7].' S S A A B.
284. pt. 2. 'Inde tuo.' S S A A B.
288. xxxvi. 'Tu, Domine, benignus es.' S A T T B.
291. pt. 2. 'Respice me.' S A T T B.
294. xxxvii. 'Ut radios edit[8].' S S A T B.
298. pt. 2. 'Non tenui musa filo.' S S A T B.
302. xxxviii. 'Alleluia, vox laeta.' S S A A T.
304. pt. 2. 'Alleluia prae gaudio.' S S A A T.
306. xxxix. 'Quis est homo.' S A T T B.
310. xl. 'Fili quod fecisti nobis[9].' S S A T B.
313. xli. 'Ubi est Abel.' S S S A B.
317. xlii. 'Tibi laus, tibi gloria[10].' S S A A B.
321. pt. 2. 'Da gaudiorum praemia.' S S A A B.
324. xliii. 'Quem dicunt homines.' S S A A B.
327. pt. 2. 'Tu es Christus.' S S A A B.
331. xliv. 'Ave color vini clari[11].' S S A A B.

[1] The second soprano is written below the alto part.
[2] Commer, Mus. Sacr. VIII. 25.
[3] Commer, Mus. Sacr. VIII. 32.
[4] Trésor Mus. 1867 (secular) 19.
[5] Trésor Mus. 1868 (secular) 15.
[6] Commer, Mus. Sacr. VII. 22.
[7] Commer, Mus. Batav. x. 97.
[8] Trésor Mus. 1867 (secular) 13.
[9] Commer, Mus. Batav. x. 91.
[10] Commer, Mus. Batav. x. 93.
[11] Trésor Mus. 1867 (secular) 37.

336. pt. 2. 'O quam fragrans.' S S A A B.
341. xlv. 'Ecce Maria genuit nobis.' S A T T B.
344. pt. 2. 'Ecce Agnus Dei.' S A T T B.
347. xlvi. 'Forte soporifera[1].' S A T T B.
351. xlvii. 'Si bene perpendi[2].' S S S A B.
354. xlviii. 'Agimus tibi gratias[3].' S A T T B.
357 bis. xlix. 'Cognovi, Domine[4].' S A T B.
360. pt. 2. 'Veniant mihi miserationes.' S A T B.
364. l. 'Iniquos odio habui.' S A T B.
368. pt. 2. 'Declinate a me.' S A T B.
371. li. 'Tribulationem et dolorem[5].' S A T B.
376. pt. 2. 'Convertere anima mea.' S A T B.
382. lii. 'Deus in nomine tuo[6].' S S A B.
387. pt. 2. 'Ecce enim Deus.' S S A B.
392. liii. 'Beatus vir qui timet[7].' S A T T B.
400. pt. 2. 'In memoria eterna.' T B.
401. pt. 3. 'Paratum cor ejus.' A T T.
406. pt. 4. 'Sicut erat[8].' S T T B B.
409. liv. 'Ave Jesu Christe[9].' S A A T.
414. lv. 'Peccantem me quotidie.' S S A B.
420. lvi. 'Exultate justi in Domino[10].' S S A T.
427. lvii. 'Amen amen, dico vobis[11].' S S A B.
433. lviii. 'Audi dulcis amica mea.' S S A T.
441. lix. 'Inclina, Domine.' S S A T.
449. lx. 'Quasi Cedrus exaltata[12].' S A T B.
455. lxi. 'Proba me, Deus[13].' S A T B.

[1] Trésor Mus. 1867 (secular) 22.

[2] The words attributed to Walter Mapes, from which Dean Aldrich probably took his "If all be true as I do think." See Grove, Dict. II. 97 b. It is reprinted in Trésor Mus. 1868 (secular) 12.

[3] Commer, Mus. Sacr. x. 26.

[4] Commer, Mus. Sacr. VIII. 88. Trésor Mus. 1867, p. 40.

[5] Commer, Mus. Sacr. VIII. 95, Trés. Mus. 1867, p. 36.

[6] Commer, Mus. Sacr. VIII. 99.

[7] Commer, Mus. Sacr. VI. 75.

[8] Under the Gloria appear the words "To be sung 4 notes higher."

[9] Commer, Mus. Sacr. VII. 27, Trés. Mus. 1867, p. 34.

[10] Commer, Mus. Sacr. VII. 29.

[11] Commer, Mus. Sacr. VII. 30.

[12] Commer, Mus. Sacr. VII. 33.

[13] Commer, Mus. Sacr. VIII. 91.

460. lxii. 'Alma Nemes quae sola[1].' S A T B.
465. lxiii. 'Qui cupit exolvi[2].' S A T B.
470. lxiv. 'Domine quando veneris.' S S A B.
474. lxv. 'Te decet hymnus[3].' S S A B.
490. lxvi. 'Quia vidistis me, Thoma.' S A T B.
495. lxvii. 'Fertur in conviviis[4].' S S A B.
504. lxviii. 'Scio enim quod Redemptor[5].' S S A B.
508. lxix. 'Laetentur coeli.' S A T B.
512. pt. 2. 'Tunc exaltabunt.' S A T B.
517. lxx. 'Fratres sobrii estote[6].' S A T B.
522. lxxi. 'Anna mihi dilecta veni.' S A T B.
526. pt. 2. 'Accipe, daque mihi pro votis.' S A T B.

202.

(Nos. **202—207** are a set of volumes containing 37 duets and trios, entitled 'Madrigals,' by Clari. Almost all the compositions are dated, and have references to (probably) the first edition of the duets. The first of these volumes contains the first and second duets belonging to three 'books,' the second volume contains the third and fourth of the same set, and so on, twelve duets being numbered as contained in each book. The dates of publication are as follows: Book i. 1740—1; Book ii. (for three voices) 1742, 3; Book iii. 1745—7.)

[c. 1750, 28 × 38, ff. 35.]

2 G 19. Bk. i. Mad. 1. 'Fuoco è la chioma bionda.' S A.
i. 2. 'Quando col mio s' incontra[7].' S B.
ii. 1. 'Dovè ah dovè.' S A B. Dated 1742.
ii. 2. 'Con Fille, un giorno.' S A T.

[1] Burney, Hist. III. 317.
[2] Commer, Mus. Sacr. VII. 35.
[3] Commer, Mus. Batav. VIII. 96, and Mus. Sacr. VII. 37.
[4] Trés. Mus. 1867 (secular) 5.
[5] Commer, Mus. Sacr. VIII. 103.
[6] Commer, Mus. Sacr. VIII. 93.
[7] In this duet is placed a MS. copy of part of the overture to Handel's "Theodora" in score; outside it is written:—'Dr Aldrich is desir'd to place this Fugue in Page 3rd in the 2nd madrigal Book the first.' Above the music is written 'Fugue in the Overture of Theodora the two subjects taken note for note from the second movement in the second madrigal in the first vol. of Sigr. Clari, 1740' and above, in a different hand (qu. Lord Fitzwilliam's?) 'N.B. The Oratorio of Theodora was perform'd the first Time in the year 1749.'

iii. 1. 'Olà, chi mi risveglia' (Il Soldato Poltrone). S B.
iii. 2. 'Do, re, mi' (Il Musico ignorante). S A. 1745.

203.

2 G 20. Bk. i. Mad. 3. 'Dovè, dovè, quell' usignuolo.' S T. 1740. [ff. 26.]
i. 4. 'Nel suo bel prato.' S S. 1741.
ii. 3. 'Quant' è soave Amore.' S S B. 1742.
ii. 4. 'Fra mille dubbi ondeggia.' S A T. 1742.
iii. 3. 'Oh! Femmina mendace' (L' Amante disperato). S S. 1745.
iii. 4. 'Amor, Amor' (Amante di Donna Vecchia). S B. 1746.

204.

2 G 21. Bk. i. 5. 'Volle speranza.' S A. 1741. [ff. 28.]
i. 6. 'Lontan dalla sua Fille.' S T. 1741.
ii. 5. 'Bella sorte e d' un fiore.' S T B. 1743.
ii. 6. 'Nice, da te lontano.' S A T. 1743.
iii. 5. 'Musa, tu vuoi ch' io canto' (Il Poeta spiantato). S S. 1746.
iii. 6. 'Scelerata Fortuna' (Il Giocatore sfortunato). S B. 1746.

205.

2 G 22. Bk. i. 7. 'Cantando un dì.' S S. 1741. [ff. 26.]
i. 8. 'Spesso Amor.' S S. 1741.
ii. 7. 'È ver, è ver.' S A B. 1743.
ii. 8. 'Ecco Amore.' S S T.
iii. 7. 'Nò, nò, soffrir non possò' (La Moglie gelosa). S A. 1747.
iii. 8. 'Giro, e rigiro[1].' S B. 1747.

[1] In the front of No. 205 is inserted a copy of a note as follows:—
"To Mr Hargrave.
Sir,
After having frequently perus'd yr. severall volumes of Clari's Madrigals which you sent me, I may venture to assure you that your Specimen (i.e. the duet

206.

2 G 23. Bk. i. 9. 'Quando tramonta il sole.' S T. 1741.
[ff. 26.]

i. 10. 'Insegno mi parea.' S A. 1741.
ii. 9. 'Dal Nilo al nostro Lido.' S A T. 1743.
ii. 10. 'Si lodi pur amore.' S S A. 1743.
iii. 9. 'Non v' è, non v' è' (Il Vanesio). S T.
iii. 10. 'Consorte' (L' Ambigioso Indigente). S S. 1747.

207.

2 G 24. Bk. i. 11. 'Al bosco.' S B. 1741.
[ff. 32.]

i. 12. 'Clori, deh! mica.' S B. 1741.
(without ref.). 'Gioite pur gioite.' S A.
ii. 11. 'Addio, compagne amene.' S S T. 1743.
ii. 12. 'Con bel diletto.' S A B. 1743.
iii. 11. 'Tu mi riduci in cenere' (Il Pazzo innamorato). S A. 1747.
iii. 12. 'Quegli che par si bello.' ('Il Maestro di cappella chi compone alla musica.') S T. 1747.

208.

2 F 16. J. E. Galliard. Six Sonatas for Bassoon or Violoncello with Harpsichord accompaniment. (The published work is No. 487.)
[c. 1740, 33 × 23·8, ff. 14.]

(The rest of this volume is No. 488.)

209.

32 G 30. Motets by Carissimi in score (composer's autograph).
[c. 1670, 32·5 × 20·5.]

p. 1. 'Sonent organa.' S A B with sinfonia for orch.
[ff. 24.]

'Cantando un di') of this excellent composer will be favourably receiv'd by all Judges of Music in Britain.

If pleasing Subjects—pathetic Airs—and the Truth of Harmony and modulation characterise a good music, the Compositions of Clari stand fair for a lasting Reputation.

I am, Sir, &c.

Charles Avison."

Newcastle.

13. 'Alleluia.' S B.
17. 'Pange lingua.' S A, afterwards S A B.
22. 'Christus factus est.' A T B.
25. 'Venite gentes.' S B.
32. 'Ad cantus ad melos.' A A.
37. Dialogo Angelo (*sic*) et anima 'Crucior in hac flamma.' A B.
43. 'Audite gentes.' A T B
1. 'Ad festum venite.' S S.

[ff. 12.]

7. 'Fidelis anima.' S B.
13. 'Haec dies quam fecit Dominus.' S S.
17. 'Venite fideles festinate.' S T.
1. Simphonia (*sic*), 'Exultate colles.' B and S S, with orch.

[ff. 12.]

1. 'Eia plebs fidelium.' B.

[ff. 12.]

15. 'Gaude laetare Sion.' T B.
1. Sinfonia, 'Beatus vir.' A.

[ff. 30.]

29. 'Dominator Domine.' A.
47. 'Ecce nunc benedicite Dominum.' S S S.
(pp. 59—73 are missing.)
73. 'Vivat laeta triumphalis.' A T B.
79. 'Siccine te Domine.' A T B.

Carissimi. 'Gaudeamus omnes[1].' 4 voices with bass. Autograph.

[ff. 13.]

,, 'Nisi Dominus.' 5 parts with bass. Autograph.

,, A set of motets or hymns in praise of a martyr:—(Four pp. are missing, the MS. begins with a fragment of 'Exulta gaude.' See **179**.)

[ff. 34.]

'Dies felicitatis aeternae, Noe, Noe.' S S.
'Laudemus virum gloriosum[2].' S S. See **179**.

[1] Part of this motet is in Fitz. Mus. i. 12.

[2] Space is left for a proper name to be inserted in the performance of the music as in the hymns in praise of doctors, &c. in the Roman Ritual.

'Quo tam laetus progrediens.' S S. See 179.

'Cantate Domino.' S.

'Florete flores quasi lilium.' S S.

'Turbabuntur impii' (solo) and 'Heu! heu!' A T B.

'Cum everteretur David.' S S S.

'Domine, quis habitabit.' Solos[1], etc. SSTT.

'Recedite Planctus.' S S A T.

'Annunciate gentes.' Solos and S S A T B.

[1] The four voices never sing together, but in different combinations.

MANUSCRIPTS AND SKETCHES

BY

G. F. HANDEL.

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(CATALOGUED BY A. H. MANN, Mus.D.)

(The size of the pages is given in inches in this part of the catalogue.)

251.

TRIUMPH OF TIME AND TRUTH.

6 I 1. There are three different editions published of this work by the H.-G.; one is the version originally brought out in Rome in 1708, the others are those produced in 1737 and 1757 in London.

pp. 1—8. The first eight pages ($8\frac{1}{2}'' \times 11\frac{1}{4}''$) of this MS. headed 'Sonata' contain an arrangement of a portion of the overture, very different in construction, and also written for a larger orchestra than that published at H.-G. xxiv. 3.

At the end of the eighth page there is a reference mark used frequently by Handel, showing that the continuation of this 'Sonata' was to be found elsewhere.

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Händel-
Jb. 1960

pp. 9—16. Eight pages ($9'' \times 11\frac{1}{2}''$) of the original score of the 1737 revival of the work, which give a different arrangement from that published at the end of H.-G. xxiv. They commence with the last ten bars on p. 105 H.-G. and continue to the end of the solo on p. 106. This is immediately followed by the air 'Vengo il Tempo' on p. 42 H.-G. and 'Crede l' uom' on p. 44. Then follows a Duett Recit. between 'Tempo and Bellaza' (also written Bellazza) which is very similar to that found at H.-G. xxiv. 47, in the printed

copy 'Tempo' is written for a Tenor, here it is for an Alto.

Then follows an air for 'Tempo' to the words 'Folle dunque,' very different indeed to that at H.-G. xxiv. 47. It seems to be founded on the solo on p. 26. Then comes a very different version of the Duett Recit. at H.-G. xxiv. 50.

These pages show unmistakeably that although there are three published versions of the work, still other arrangements were at different times made of the work, to suit particular circumstances, such as the presence of certain singers, or the like.

pp. 17—20. These four pages (9″ × 11½″) do not belong to the eight foregoing, but they contain a version of the chorus to be found at H.-G. xx. 128. It is merely a vocal score (no accompaniment) with Italian words commencing 'Pria che sii converta in polve' (the same chorus is published with English and German words in H.-G. xx.). This is probably the chorus referred to (but not printed) at H.-G. xxiv. 116.

pp. 21—26. Five upright folio pages (and one page blank) (17″ × 10¾″) of another version of the same work.

The first page is an arrangement of the Fugue at H.-G. xx. 128, and is referred to at H.-G. xxiv. 116.

The second page has a new beginning for the Double Fugue at H.-G. xxiv. 99.

The various fragments on page 3 are at present unidentified.

The Symphony on the four lower lines of the last page is another version of the Symphony to be found at H.-G. xx. 18 and H.-G. xxxvi. 87.

These five pages are of great interest.

Esther.

Three pages and one blank (9″ × 11½″) of the original score of the 1720 version of this oratorio.

pp. 27—30. 'Dread not, righteous Queen,' the well-known air for Mordecai, with the exception of two bars, the same as that printed at H.-G. xl. 46, 7.

At the top of the first page of this solo Handel has pen-

cilled the word 'Low;' this probably refers to the performance of this air by Thomas Lowe, a celebrated tenor singer who made his first public appearance in 1740, and ultimately became the original singer of some of the parts in Handel's Oratorios. This copy was therefore most likely used by Handel after 1740, although written about 1720.

pp. 31—36. Six pages ($16'' \times 10\frac{3}{4}''$) of the score of the 1732 version as printed in H.-G. xli. 10—18. These pages contain alterations of the vocal part by Smith, which were attached *over* the original.

p. 31. The Recit. 'Breathe soft ye gales' appears by a pencil note at the top of the page to have been at one time sung by Mrs Arne; she was a Miss Cecilia Young, and became the wife of the well-known Dr Arne in 1736.

p. 34. The air 'Watchful angels' (as printed in H.-G. xli. 18) is in the writing of Smith; Handel has himself added some pencil notes and alterations showing that the solo was to be performed in different keys; it was sung by Sig^{r} Conti (a celebrated sopranist who first appeared in England in 1736), and, on another occasion, by Mrs Arne. He has also added Italian words commencing 'Pure menti amico ciel.'

p. 35. Two versions, one written by Smith, the other (attached over Smith's) by Handel, are here given of the Recitative 'O King of Kings,' both printed at H.-G. xli. 20 and 32. (At the end is a direction for the Coronation Anthem, 'My heart is inditing,' to be performed, and possibly on another occasion, 'Praise the Lord with cheerful voice,' a tenor solo in the 1720 version of the work, to be found in H.-G. xl. 27.)

p. 36. The Symphony of the 'Alleluja' as printed in H.-G. xli. 20, written by Smith with directions for different orchestration from that published. At the commencement of the Solo, Handel has written in pencil 'Sig^{ra} Francesina,' a celebrated singer whose first public appearance was in 1738.

pp. 37, 38. Two pages ($9'' \times 11\frac{1}{4}''$) of the last chorus 'The Lord our enemy has slain' printed in H.-G. xli. 122.

pp. 39—42. Four pages ($9\frac{1}{8}'' \times 11\frac{1}{2}''$) of one of the 'revivals' of Esther, consisting of the last sixteen bars of a soprano solo in common time, with an accompaniment for oboes and strings, the last words being 'Se la palma vuol aver.' This is then followed by directions for an Allegro in $\frac{3}{8}$ time to the words 'Spira un aura,' but the music is not given. This again

is directed to be followed by a repetition of the previous solo (as if a Da Capo) of which we have only 16 bars. After this is a soloist's copy of the solo and chorus, 'The Lord our enemy has slain,' in H.-G. xli. 122, but this copy only goes as far as page 138 (H.-G.), that being the end of the solo part. The music of the solo in this MS. is very different from the printed (H.-G.) copy, the latter being for second soprano while this is written for first soprano, the alteration and different music being so written that the chorus parts can be—as of course they were—used with this solo. The only accompaniment here given is an unfigured Bass with *tutti* marks and rests for the voice while the *tutti* lasts. At the right hand corner of p. 41 is written '19' or 'ig,' while at the top of p. 42 is written '5½.'

Athaliah.

pp. 43—50. Eight pages (17″ × 11″) of one of the alterations of this work, possibly made for one of the performances in London.

From a notice at the top of the page it seems that this unpublished Duett and eight-part Chorus, 'When storms the proud to Terrours doom,' followed the Recitative Duett at H.-G. v. 81, ending with the words 'This festival with joy,' after which came the "Hallelujah Chorus" as printed on p. 86 (H.-G.), the air 'Gloomy tyrants' on p. 82 (H.-G.), being omitted. The words used in this Duett and Chorus appear in a Solo on p. 29 (H.-G.), the music to which is very similar but in a different key.

This portion of the alteration of the work is neither published nor referred to in the preface to the work H.-G. v.

Wedding Anthem.

pp. 51—54. Four pages (9⅛″ × 11½″) of the original score of the Anthem, arranged for the Wedding of the Princess Royal, March 14, 1734, and formed upon music previously written for 'Athaliah,' and also 'Triumph of Time and Truth.' This Chorus 'Lo thus shall the man be blessed' will be found in H.-G. xxx. 95, and is certainly based upon 'Ere to dust is chang'd thy beauty' in H.-G. xx. 182 ('Triumph of Time and Truth').

The original score, and the conducting score written by Smith, are both lost; these four pages are therefore the only fragment of the original in existence.

252.

Italian Cantatas.

6 I 2. p. 1. ($11\frac{1}{2}'' \times 9\frac{5}{16}''$.) A movement of a Cantata, 'Gia respira in petto il core:' for an Alto voice, in the key of E♭, used as a Soprano solo in the key of B♭ in the Opera 'Silla' and to be found in H.-G. lxi. 47.

pp. 2—3. An Alto Solo 'E Tempo luci belle' in the key of G minor; also used in the Opera 'Silla,' and to be found in H.-G. lxi. 26.

The last part of the Air and the previous Symphony are very different from the published edition.

p. 4. An unpublished movement of a Cantata for Soprano, 'Non so se avrai mai bene:' in the key of C minor.

pp. 5—6. A movement of a Cantata, 'Cari lacci amate pene:' for an Alto in the key of D minor. In the volume of Cantatas (H.-G. l.) this movement is printed on pp. 56 and 164 in a different key and for Soprano voice; the music is also different in various places.

pp. 7—8. A movement of a Cantata, 'Fra pensieri quel pensiero:' for an Alto, in the key of F major, printed (with slight differences) in H.-G. l. 94.

pp. 9—10. ($9'' \times 11\frac{1}{2}''$.) A copy of the movement 'Dolce pur d' amor l' affanno' (H.-G. l. 68). This copy in the key of E major, with the vocal ornaments used in the performance of the work but not inserted in the printed copy, is not in Handel's writing, although the title 'Cantata del—' was written by him.

pp. 11—14. 'Dolce pur d' amor l' affanno,' the complete Cantata as printed in H.-G. l. 68. This copy also has many of the unpublished vocal ornaments as found in the copy on pp. 9—10 of this volume; in other respects it agrees entirely with the printed copy.

From a small piece being left at the right-hand corner of p. 11 it is seen that the paper was originally larger than at present.

pp. 15—19. 'Son gelsomino,' the complete Cantata for Alto, in the key of G major. Both harmony and melody differ slightly from the printed copy in H.-G. li. 125.

p. 20 blank.

pp. 21—24. 'Bella ma ritrosetta.' An unpublished Cantata in three movements for Soprano, commencing in the key of C minor:—

'Bella ma ritrosetta.'

'Oh quanto godo in rimirarti spesso.' A Recit. in the key of D major.

'Mi rido di veder,' in the key of G minor. This movement is written on a portion of a page $6\frac{5}{16}'' \times 11\frac{1}{2}''$.

pp. 25—26. ($11\frac{1}{2}'' \times 9''$.) A Cantata in three or four movements, or four movements from different Cantatas, all at present unpublished.

'Impari del mio core,' for Soprano, in the key of F major.

'Quanto invidio,' for Soprano, in the key of G minor.

'Per dar pace al mio tormento,' for Soprano, marked 'Largo,' in the key of A minor.

A 'Larghetto,' for Alto in the key of F. No words.

A fragment, on the two lower lines of p. 26, in the key of F appears to be the end of a solo and chorus, at present unidentified.

These movements and fragments may have been intended for one of the performances of 'Triumph of Time and Truth.'

pp. 27—28. 'Dell' onda instabile,' an unpublished movement in the key of A minor for Alto, with accompaniment for harpsichord and violin.

On the two lower lines of p. 28 is an unrecognized Treble and Bass in the key of C major. It may be the subject or commencement of a florid allegro to follow the previous movement, as some of the upper part is written in the alto clef, with small pieces inserted for the violin accompaniment.

pp. 29—31. Recit. 'Dolce bocca.' Air, 'Per involarmi.' Two movements of a Cantata, printed in H.-G. li. 116. The notes only of the Recit. are written by Handel, but the Air is by some unknown hand with alterations by Handel himself, which are not inserted in the printed copy.

p. 32 blank.

p. 33. "Ye youthful swains.' The words only of a proposed Cantata for Tenor, in the key of C. This is one of the very few examples of even a contemplated Cantata written to English words.

p. 34. 'La Marche,' at present unpublished, in the key of D, the subject of which was ultimately used in the 'chorus of Asiatics' in Alexander Balus on p. 5.

This March, written for two Trebles and a Bass, the 2nd Treble being marked 'Horn 2,' was undoubtedly used as an independent piece previous to the composition of Alexander Balus in 1747, as another copy of the 2nd Horn part will be found on p. 78 of no. 263, in the writing of Smith, showing that a copy had been made for use in performance.

253.

Italian Duetts.

6 I 3. pp. 1—8. ($11\frac{1}{2}'' \times 8\frac{3}{4}''$.) 'Duetto' (incomplete). 'Quando in calma ride' (H.-G. xxxii. 75). This copy is nine bars short.

The signature 'di G. F. Hendel' at the top of the right-hand corner of p. 1 is written in different ink from that used in the music of the Duett. During his residence in Italy (1706—1710) he usually signed his name as G. F. Hendel. These Duetts were either written before or during that period.

pp. 9—15. ($11\frac{1}{2}'' \times 9''$.) Duett. 'Che vai pensando, folle pensier' (H.-G. xxxii. 45).

The same as the printed version with the slight difference of having only three sharps for the key signature, all the D♯s being written as accidentals; in the printed copy there are four sharps in the signature. The time directions are also omitted in the printed copy. At the top of p. 9 is written in different ink, as before, 'Allegro mà non presto. G. F. Hend...' The 'el' has been cut away by a previous binder.

p. 16 blank.

pp. 17—23. Duett. 'Amor gioje mi porge' (H.-G. xxxii. 52). At the top of p. 17 is written 'di G. F. Hendel.' This copy agrees generally with the printed edition but

bears marks of extensive alterations in words as well as in music. The 2nd movement is marked 'Adagio' and the 3rd movement 'Andante;' these time directions are not in the H.-G. edition of the Duetts.

p. 24 blank.

pp. 25—32. ($11\frac{1}{2}'' \times 8\frac{3}{4}''$.) 'Duetto di G. F. Handel.' 'Tacete, ohimè, tacete' (H.-G. xxxii. 81).

In this copy Handel has directed the first movement to be repeated after the second movement; there is no direction for such an arrangement of movements in the printed copy. In these first two movements the key signature consists of two flats, not three as printed.

pp. 33—44. ($10\frac{3}{4}'' \times 8\frac{1}{2}''$.) Duett. 'Tanti strali al sen mi scocchi' (H.-G. xxxii. 94).

This copy agrees with that printed but bears signs of extensive alterations. The third movement is headed 'Allegro,' which does not appear in the printed copy.

pp. 45—51. ($8'' \times 11\frac{1}{2}''$.) Duett. 'Sono liete, fortunate' (H.-G. xxxii. 31).

This and the following Duett are the only two written on the small folio paper. It agrees with the printed copy but has extensive alterations and is signed in the right-hand corner of p. 45 'di G. F. Hendel.'

p. 52 blank.

pp. 53—59. Duett. 'Conservate raddoppiate' (H.-G. xxxii. 89).

This copy shows that Handel originally wrote the music to other words than those printed, the latter being an addition.

At the commencement of the lower line on p. 55 Handel has written 'coro.' It may at one time have been the intention of the composer to have, from this point to the end of the Duett, performed it as a Chorus.

pp. 57—60 are slightly different in size, having in all probability been cut by the binder.

p. 60 blank.

pp. 61—70. Duett (incomplete). 'A mirarvi' (H.-G. xxxii. 68).

This Duett, written on oblong paper $13\frac{1}{4}'' \times 9\frac{3}{8}''$, wants three bars at the end.

In the printed copy a short symphony of two bars pre-

cedes the vocal part. In this MS. the vocal part begins at once (without the short symphony) and goes on to the end of the first movement, where the two bars are inserted (printed as coming *before* the commencement), implying that the Symphony only came in at the repetition of the movement and not as printed. There are also many corrections or alterations as in the other Duetts.

254.

RINALDO.

30 H 4 p. 1. ($11\frac{3}{8}'' \times 9''$.) 'Atto 1. Sc. 1.' Recit. 'Delle nostre fatiche,' as printed in H.-G. lviii. 4.

p. 2. Solo. 'Sovra balze scoscesi e pungenti' (H.-G. lviii. 4).

p. 6. Recit. 'Signor, gia dal tuo senno' (H.-G. p. 6).

p. 9. Solo. 'Combatti da forte' (H.-G. p. 7).

This page is marked '2' showing it was the second sheet of the score.

p. 15. Recit. 'Questi saggi consigli,' and Solo 'Ogni induggo d' un amante" (H.-G. p. 10).

This Solo is incomplete.

p. 17. Recit. 'Qual incognita forza' (H.-G. p. 54).

This was probably the commencement of the second sheet of the second act, the '2' being written at the top as on p. 9.

p. 18. Solo. 'Il Tricerbero umiliato' (H.-G. p. 54).

pp. 21—23 (p. 24 blank). These pages are not placed in their proper order because they are an after-thought. The Recit. at the top of p. 21 commencing 'Onde all' auredi' is an altered ending of the Recit. 'Signor, strano ardimento' as originally written on p. 25.

The 'Aria' 'Scorta rea di cieco amore' as on p. 66 of H.-G.

p. 25. Recit. 'Signor, strano ardimento.' From this MS. it is easily seen that the two Recitatives 'Signor, strano ardimento' and 'Ciò fu indegna vittoria' on pp. 56 and 57 (H.-G.) were originally continuous, the Air 'Scorta rea' (on p. 56 H.-G. and p. 21 of this MS.) being inserted afterwards.

pp. 26—29. Solo. 'Mio cor, che mi sai dir' (p. 58 of H.-G.). p. 29 is marked with a '3' showing it was the third sheet of the second act.

pp. 30, 31. Recit. 'Armida dispietata!' as printed on p. 60 of H.-G.

pp. 31—33. Solo. 'Lascia ch' io pianga,' as on p. 61 of H.-G.

The MS. and the printed copy (H.-G.) differ with regard to the position of this Air. In the printed copy it comes at the end of the Duett Recit. (pp. 60, 61 H.-G.) while in the MS. it comes in the middle, and the Duett Recit. is continued as printed after the Air is finished.

p. 33. Recit. 'Tu del mio cor Reina.' The continuation of the Duett Recit., printed (on p. 60 H.-G.) as coming *before* the Air.

Here the MS. again appears to be different from the printed copy, Almirena's short Recit. 'Dunque lascia mi piangere' on p. 61, H.-G. is continued by Argante, 'Ti consola o mia vita' &c. which introduces the air 'Basta che sol tu chieda' on p. 62 (H.-G.).

p. 38. 'Scena 5.' Recit. 'Cingetemi d' alloros' on p. 63 H.-G. as 'Scena VI.'

pp. 38—41. 'Scena 6' commencing 'Perfida un cor illustre' on p. 63 H.-G.

pp. 42—44. The Duett (incomplete) 'Fermati' as on p. 65 H.-G.

p. 45. Marked '6' is a part of the Solo 'Dunque i lacci d' un volto' as on p. 70 H.-G.

Shows that the Air 'Ah! Crudel' on p. 72 H.-G. originally began pp. 46—53 without the Bassoon solo, the symphony being thus three bars shorter than printed (H.-G.). The improved and lengthened symphony (i.e. as printed) was afterwards added and attached *over* the first two bars of the original symphony (i.e. without Bassoon solo). The Bassoon solo instead of having the name of the instrument at the commencement of the line has the name of the performer, viz. Mr Kentson.

p. 53. 'Scena 9.' 'Riprendiam d' Almirena' as on p. 76 H.-G.

p. 54. 'Scena 10' (incomplete) 'Adorata Almirena' as on p. 76 H.-G.

p. 55. Marked '2' is a part of the solo 'Andate, oh forti' on p. 84 H.-G.

pp. 55—60. The MS. continues as printed, up to the end of the fifth line on p. 87 (H.-G.), when we meet with another correction or insertion, viz. '** NB Aria,' showing that the Air 'Sorge nel patto' was an afterthought; the Recit. (in this MS.) is continued but differs from that at the commencement of p. 88 (H.-G.), although both the MS. and printed copy end in the same way. The MS. continues as printed till we come to the 'March' on p. 92 (H.-G.), where the MS. differs entirely (for the first part of the March) from the printed copy.

The other parts of this original score of Rinaldo are known to be in the Royal Collection at Buckingham Palace, given by Smith (Handel's amanuensis) to George III.

The last page in this volume is a copy of the Air 'Molto voglio' (p. 29 H.-G.) which Handel probably wrote for publication by Walsh.

255.

Chandos Anthem.

30 H 5. 'O praise the Lord with one consent.' A copy of the best known of these Anthems written for the Duke of Chandos and published in H.-G. xxxv. 98.

This copy is practically the same as that published, the differences being few and slight. The key signature in the MS. has only two flats for the choruses and solo as printed on pp. 100, 123 and 144 H.-G. All the A flats in the choruses are marked as accidentals, while in the printed copy the key signature has three flats. The commencement of the vocal part of the chorus on p. 100 H.-G. is marked as a short solo (only four notes), but there appears to be no authority for this in the MS.

The oboe ought to play in unison with the violin in the solo on p. 119 H.-G. 'That God is great;' the H.-G. copy omits this detail.

256.

Rodrigo.

30 H 6. pp. 1, 2. This incomplete Solo 'Fra le spine' will be found on p. 48 of H.-G. lvi. It is not only in a different key but

also very different in construction from that published, and seems to be in a later handwriting than that of the date of the opera, viz. 1707.

Acis and Galatea.

pp. 3—6. Four pages of this work; they may have been alterations and additions for the London performance of 1732, or that at Oxford in 1733. These various pieces are not printed. They are as follows:—Allegro in B♭ for Soprano with accompaniment for Violin and Bass, to the words 'Del Mar fra l' onde.'—Recit. 'Gal.' for Sopr. with Bass accompaniment 'Ma il mio poter divino'—this is intended to be followed by a 'Coro.' Duett Recit. in G for Acis and Galatea, both Sopranos, commencing 'Ma qual horrido suono'—intended to be accompanied by Violini, Viole and Basso. This is followed by a Recit. (really in the key of E♭) for Polifemo 'Au vampo mi struggo.' The last Recit. is undoubtedly based on the well-known Recit. 'I rage, I melt, I burn.'

p. 7. A first thought for the chorus, as printed in H.-G. iii. 9.

p. 8 blank.

pp. 9—16. The chorus 'Happy we' as printed on p. 123, H.-G., signed at the end 'Fine dell Atto 1mo.' In pencil Handel has added 'end,' as if the work at one time finished with this number.

Il Pastor Fido.

A part of the original score, marked $\frac{9}{10}$ and 11.

pp. 17—32. This commences at the Solo 'Ritorna adesso Amor' on p. 50, and continues to p. 59 of H.-G. lix., but the solo for Dorinda, on p. 55, H.-G., is not in this MS.

pp. 33, 34. The 1st movement of an Overture. It is printed in Wright's Collection of Handel's Overtures as the 2nd overture in Pastor Fido, but it is not published in H.-G. lix. Here it is scored for horns, hautbois, and strings, whereas in the H.-G. edition of the opera horns are not used at all. This portion of overture probably belongs to one of the revivals of the opera, as does the following solo.

pp. 35, 36, "Fato crudo." This copy of the solo not only

appears to be incomplete, but is also totally different to that published on p. 13, H.-G.

SILLA.

pp. 37—40. Four pages of the original score of this Opera; they will be found on p. 23, H.-G. lxi. The words 'Il Dio' crossed out and 'Astagorre' inserted instead, are retained in the H.-G. edition, and the direction for the violins to play alone on p. 39 of MS. is not noticed in that edition.

AMADIGI.

pp. 41—43. A copy of the Air 'O caro mio tesor' on p. 34, H.-G. lxii.

This seems to be a copy of the air for the soloist to study the song from, as it only has a figured Bass for accomp., and the vocal part is more florid than that printed; also it is headed 'Aria dell' opera d' Amadigi,' which seems to imply that the opera was already composed before this copy was written.

The symphony between the 1st and 2nd parts of the solo is longer in the printed copy than here.

p. 44 blank.

RADAMISTO.

pp. 45—51 (p. 49 blank). The duett 'Non ò piu affanni' (p. 201, H.-G. lxiii.) appears to be a part of one of the altered versions of the opera. This copy is complete, but it shows how carefully Handel criticized his own works. The bar crossed out on p. 47, and marked 'N.B. l'addition,' refers to the music on pp. 50, 51, after which it goes back to p. 47 and finishes as printed.

p. 52 blank.

OTTONE.

Eight pages of a sheet of the original score of this work, the loss of which caused the H.-G. edition of the opera to be issued in an incomplete state.

pp. 53—60. Begins in the Recit. on p. 68, H.-G. lxvi., and supplies the missing viola part, the music to the air 'S' or mi dai pene' and the whole of the Scena IX., all of which were left out of the H.-G. edition.

pp. 61, 62. A copy of the air 'Le profonde' on p. 72, H.-G., which gives the unpublished viola part to the Ritornelli.

p. 63. An unpublished fragment of Scena XI. will be found commencing on line 5, bar 2 of p. 77, H.-G. This MS. has a short symphony of five bars between two sentences of the Recit., which seems to show that the Recit. was not as printed, but an accompanied Recitative.

p. 64 blank.

JULIUS CÆSAR.

pp. 65, 66. A very different setting of Cleopatra's solo 'Piangerò la sorte mia,' from that on p. 100, H.-G. lxviii. This copy is complete in one movement, with the usual Da Capo, while that published is in two movements. It is also in a different key, and has a part for violas. It must have been written for one of the repeated performances of the opera, when it seems to have been the usual custom to have some of the airs, &c. altered, but this alteration is not referred to in the preface to H.-G. lxviii.

pp. 67—72. The Duett Recit. 'Reina! infausti' and Air 'La Speranza' published on p. 139, H.-G. These six pages are written by Smith, with a few alterations by Handel.

The Duett Recit. is as printed, but the solo 'La Speranza' is different. It is published in the Appendix in two different keys, F and G, 'to suit the various capacities of singers,' but this copy is written in the key of A.

RODELINDA.

pp. 73—76. The Overture of the work on p. 1, H.-G. lxx. This may have been a copy written for the harpsichord, or for publication. At the end of this copy Handel has 'written out' in German (ausgeschrieben) implying that the score was all written.

p. 77. A copy of the Minuet of this overture on p. 75.

The writing of this Minuet is of a different character from the previous four pages, and more resembles that of the chamber music; possibly the movement may have been taken from one of the suites, and used as a minuet in this overture.

p. 78 blank.

257.

SCIPIONE.

30 H 7. This Opera was brought out March 12th, 1726. In the year 1730 it was reproduced with extensive alterations.

The pieces here preserved are portions of the 1726 edition of the work, written by Smith (Handel's amanuensis), with the alterations required for the 1730 edition.

pp. 1—4 in Smith's writing, were probably re-written for the 1730 edition, as the air 'Libera chi non è,' was an insertion on that occasion. On the second page, at the commencement of the third line, Handel has himself added 'N.B.', showing that some alteration was here intended; also on the fourth line at the end of Scipione's Recit. he has written 'Aria.' Possibly these were alterations for a still later performance. These pages commence on p. 18 of lxxi. H.-G. and continue to the end of the second line, p. 19, with the commencement of the inserted solo printed on p. 126, H.-G.

pp. 5—6 of the MS. will be found on p. 37, H.-G., but in the printed copy the part of Rosalba is suppressed, and in some cases her part is sung by one of the other characters. The MS. here bears marks of the 1730 alterations.

pp. 7—20 of the MS. is a part of Berenice's solo, 'Com' onda incalza altr' onda,' and continuation of the opera commencing at bar 2, p. 51, H.-G., continuing to the end of p. 56, H.-G. This extract is all in Smith's writing.

p. 21 blank.

pp. 22—24. A commencement of the 3rd Act, which is not published or referred to in any way. The writing is neither Handel's nor Smith's.

pp. 23—24. As printed on p. 73, H.-G. and in Smith's writing.

pp. 25—28 (still in Smith's writing) will be found on p. 76, H.-G.

pp. 29—32 (Smith's writing) will be found commencing on the lower line of p. 83, H.-G. Handel has here made an important alteration in the ending of the Recit., evidently preparing for the air from 'Riccardo,' which was to follow. It is evident from the inscription at the end of p. 32 of the

MS. viz. 'Fine dell' atto secondo,' that this was the original plan of the opera, p. 33 of the MS. being headed 'Atto Terzo.'

pp. 33—44 (still in Smith's writing) with pencil and pen alterations by Handel will be found on p. 88, H.-G. The Recit. name for Rosalba on p. 44 of the MS. is printed on p. 131, H.-G.

pp. 45—52 principally in the writing of Smith, Handel having written the other parts and made corrections, most of them being in the H.-G. edition, will be found as part of the appendix of the opera, on p. 117, H.-G.

pp. 53—54 is an arrangement of the Bass air on p. 132, H.-G. This copy is entirely in the writing of Handel, but arranged for an Alto voice with occasional alterations in the music, and very different words to those published. It seems to be written for the alto vocalist to study her part.

Riccardo Primo.

pp. 55—57. The Overture of the opera. It may either be a part written for the harpsichord, or for the publisher.

p. 58 blank.

p. 59. Probably a portion of the original score; it will be found in H.-G. lxxiv. 36.

p. 60 blank.

Lotario.

p. 61. An additional Scena for the important character of Adelaide. It consists of a Recit., and very incomplete Solo, but it is not mentioned in the H.-G. edition of the opera.

p. 62 blank.

Parnasso in Festa.

pp. 63, 64. The first part of the Overture to this work, the same (with the exception of a slight alteration in two bars) as published in H.-G. liv. 1.

pp. 65—69. A copy of the Solo on p. 71, H.-G., with directions for the Chorus 'O quanto bella gloria' to follow. At the commencement of this solo Handel has written the name of the artist, Maria Negri, instead of the character.

p. 70 blank.

258.

Ariodante.

30 H 8. pp. 1—2. ($19\frac{1}{16}'' \times 11\frac{1}{2}''$.) 'Musette.' One of the dance pieces at the end of the first Act, printed in H.-G. lxxxv. 59.

This copy is probably a portion of the original score.

pp. 3—8. 'Entrée des Songes agréables,' a series of pieces originally intended as an ending to the second Act, but ultimately used in 'Alcina' (H.-G. lxxxvi. 106).

The preparation on p. 8 for Ginevra's short agitated Recit., mentioned in the preface to Ariodante (H.-G. lxxxv.), shows that this MS. was originally intended for 'Ariodante;' it will also be seen on p. 6, that the movement called 'Le combat des songes funestes et agréables' was at first shorter than that published in H.-G.

Alessandro Severo.

pp. 9—12. Four pages of the Overture, commencing at bar 14 of the Allegro.

This work is not yet printed by the H.-G.

Imeneo.

p. 13. The first movement of the Overture as printed in H.-G. xciii. 1.

p. 14. Five bars of an unrecognized fragment in $\frac{3}{2}$ time, in the key of B♭, written in the Soprano, Tenor, and Bass Clefs.

The writer of the preface to the H.-G. edition of this Opera says: 'Handel's autograph is so incomplete, that it is impossible to discover from it even the number of acts.' The following important pieces are undoubtedly portions of the original score, supposed to be lost.

pp. 15—18. The copy of 'Se potessero i sospir' miei,' as in H.-G. xciii. 8. Slightly different from that published, and has the appearance on p. 15 of being pencil-marked for one of the bars to be repeated.

pp. 19—23. Duett, 'Vado e vivo,' for Rosmene and Tirinto, to follow Imeneo's solo, 'Esser mia dovrà la bella tortorella,' in H.-G. xciii. 38; neither words nor music of this Duett could be printed in the H.-G. edition of this Opera because they were 'wanting.'

This Duett is the same, with slight differences, as occurs in 'Faramondo' (H.-G. xci. 80).

p. 24 blank.

p. 25—27. Solo for Clomiri, 'Se ricordar ten vuoi.' There are two different settings of the same Solo given to these words in the H.-G. edition of the work, but this differs from them both.

p. 28 blank.

pp. 29—32. Solo for Clomiri, 'Se d' amore amanti siete,' in the key of C minor, $^{1}_{8}^{2}$ time, neither printed nor referred to in the H.-G. edition. Possibly it fills the gap on p. 19 (H.-G.). This Solo is accompanied by Strings and Flutes; in the published score the latter instruments are not used at all.

pp. 33—34. A study for the Chorus, 'These pleasures, melancholy give,' from 'L' Allegro, il Pensieroso, ed il Moderato.' It will be found very differently worked out in H.-G. vi. 135.

On the top line of p. 34 is a Recit. 'Dal di, ch'io la perdei,' to be found in H.-G. (Imeneo) xciii. 10, which seems to be intended to be performed before the repetition of the air 'La mia bella.'

The presence of studies for both 'Imeneo' and 'Allegro' on the same piece of paper, fits in with the fact previously known, that Handel was engaged on these works at the same time.

Jupiter in Argos.

The Recitatives, with directions for the Solos for portions of the above Opera, which was known to be advertised for performance, although no record can be found of its having taken place. The characters are—

Diana.....Soprano.
Calisto ..... „
Iside ..... „
Arete.....Tenor.
Ergasto .....Bass.
Licaone..... „

p. 35. 'Atto 2, Scena 1, Luogo boscareccio con capanne, ruscelli, ed amenità di colline,' opens with a Chorus, 'Care selve' (the music not being in this MS.). This is followed

by a Recit. by Licaone, 'Imbelli Dei; su via scagliate,' with a direction 'Aria, Licaone, Affanno Tiranno ex Cantata.' This may mean that the Cantata, 'Un affanno più tiranno,' H.-G. l. 129, is to be performed here (possibly in the key of G minor), as there is no Cantata, 'Affanno Tiranno,' in the volumes at present published.

'Scena 2' commences with a chorus of hunters, 'O quanto bella gloria' (H.-G. (Parnasso in festa) liv. 61), followed by a Recit. for Diana, 'Della gran caccia fide.' This is to be followed by the Air in the key of G, 'Non ingannarmi, nò conforto del mio sen,' in Faramondo, H.-G. xci. 54, 'poi, replica una parte.....'

p. 36. 'Scena 3' opens with a Solo for Iside, 'Dite dovè, che fà' (H.-G., Tolomeo, lxxvi. 46) followed by the Recit. for the same character, 'Fra il silenzio.' After this Recit. the Air, 'Dite dovè, che fà,' is repeated.

'Scena 4, Arete ed Iside che dorme,' begins with a Recit. for Arete, 'Iside qui fra dolce,' followed by the Air 'Deh! v'aprite' (H.-G., Teseo, lx. 74), to be performed in the key of F.

p. 37. The Recit. is continued as a Duett for Iside and Arete, the former leading off with 'Olà chi mi soccorre.' This is followed by the Air for Iside, 'Da tuoi begl' occhi impara' (H.-G., Giustino, lxxxiii. 13), and then the Duetto, 'Vado e vivo,' in the key of A (H.-G., Faramondo, xci. 80).

p. 38. 'Scena 5.' Calisto sings the Aria, 'Tutta raccolta ancor' (H.-G., Scipione, lxxi. 41), followed by the Recit. 'Abbi pietoso Cielo.'

'Scena 6.' Ergasto and Calisto sing a Duett Recit., 'Alfin eccomi a quello meta,' to be followed by an Aria for Calisto from Giustino to the words, 'Mio caro amato padre,' but no such words are used in that or any other Opera.

p. 39. 'Scena 7.' Erasto (i.e. Ergasto) and Arete have a Duett Recit., 'Credo, che quella bella,' which is followed by an Aria for Arete, 'Simplicetto! a donna credi?' from Alcina (H.-G. lxxxvi. 38).

p. 40. 'Scena 8, Erasto Solo,' Recit. 'Che intesi mai!' followed by the Aria 'Al par della mia sorte,' from Arminio (H.-G. lxxxix. 16).

p. 41. 'Scena 9, Iside Solo,' Recit. 'Una cara promessa dell

odio mio,' followed by the Aria, 'Combattuta da due venti,' from Faramondo (H.-G. xci. 62).

p. 42 blank.

pp. 43—46. Complete Aria for Diana, with string accompaniment, 'In braccio al tuo spavento.'

p. 47. 'Atto 3zo, Scena 5ta.' A Recit. for Calisto (written 'Callisto'), 'Priva d' ogni conforto invendicato il Padre,' to be followed by an Aria for Calisto, 'Ah! non son io che parlo.' This must be from Ezio (H.-G. lxxx. 103).

p. 48 blank.

p. 49. Recit. for Soprano, 'Non è d' un alma grande,' at the end of which is 'Segue il coro, S' unisca al tuo martiro.' This chorus is evidently from 'Il Pastor Fido' (H.-G. liv. 83).

p. 50 blank.

pp. 51—53. The final Solo (Iside) and Chorus to the words 'Al gaudio al riso al canto si volga il nostro cor,' signed at the end—'Fine dell Opera, Jupiter in Argos. April 24, 1739.'

p. 54 blank.

DEIDAMIA.

p. 55. A portion of the Solo, 'Un guardo solo,' in H.-G. xciv. 52. From the pagination ($_1^7{}_2$) at the right-hand corner, it seems probable that this page formed a portion of the original score, although the music in its published state is very different. This piece begins at the last bar on p. 52 of H.-G.

p. 56 blank.

pp. 57—60, sheet '12' of the original score. The Solo, 'Va, perfido,' as printed in H.-G. xciv. 88. The Duett Recit., 'Aspetta,' on the last page (p. 60) of this sheet commences differently from the published version of the same on p. 92 of H.-G.

OLIBRIO.

Portions of an Opera containing parts for the following characters:

Eudossia.....Soprano.
Flacilla ..... ,,
Onorico ..... ,,
Placidia ..... ,,
Olibrio .....Contralto.
Elmige .....Bass.
Genserico ..... ,,

pp. 61—62. The first page is marked '2,' and is probably a part of the 2nd Scena, 1st Act.

Quartett or doubled Duett in the key of F, to the words, 'Applaudo ognuno l' Eroe sovrano,' scored for Strings, Horns, and Oboes.

pp. 63—65 (page sixty-five, marked '3'). A Solo for Bass, Genserico, "Quando contento di straggi io sia,' in the key of D minor, at the end of which is written 'parte Genserico con il seguito, restano Onorico ed Elmige.'

pp. 66—71. 'Scena 3. Onorico ed Elmige.' This Scena begins with a Duett Recit., 'Tu non ti affretti o prence,' between the two characters, but only the words are written; it is followed on p. 67 by an Aria for Soprano, in the key of G, triple time (probably Onorico), 'Di pur se il cor si piega,' with ordinary string accompaniment.

pp. 71—72. On the second line of this page is 'Scena 4, Cabinetto, Flacilla da una parte e Placidia dall' altra.' The words only, beginning 'Hai veduto o Placidia,' of this short Scena are written.

p. 72. 'Scena 5. Olibrio e detti.' An incomplete Duett Recit., words only, commencing 'Eudossia o Principesse,' for Olibrio and Flacilla.

pp. 73—74. (page seventy-three is marked '6.') The later portion of Scena 8, words only, apparently a Recit. for Eudossia, Placidia, Elmige, and Genserico.

pp. 74—80. 'Scena 9. Onorico e Placidia.' A Recit. Duett, words only, commencing 'Prencipe; a te la pose qui si contenderà,' followed on p. 75 by an Aria in the key of D for Soprano (no character mentioned), 'E gia stanca l' alma altera,' scored for three Violins, Viola, and Bassi. See no. **263**, p. 94. This Solo seems to finish the Scena.

pp. 81—86. A Bass Solo, in the key of G minor, common time, and scored for Strings and Oboes, originally written to the words 'Per ch' io goda il bel d' un viso,' but these are crossed out and others, beginning 'Ti vedro regnar sul Trono,' are inserted. In the instrumental part of this Solo a piece of imitation is used similar to the original version of the leading subject in 'Let all the angels of God'—Messiah. (See no. **263**, p. 58).

pp. 87—88. A Soprano Solo in $^{12}_{8}$ time, in the key of D

minor, with the ordinary String accompaniment, to the words, 'Già sai che 'l ussignuol cantando geme.'

These last two Arias may not belong to this Opera.

pp. 89—91. Directions for five airs, of which only the words are given on p. 89, probably for an Alto Soloist, selected from various works and composers for insertion in some pasticcio Opera, the performance of which must have taken place subsequently to 1737, as in 'Aria 5' Handel refers to a performance already given of the Opera 'Didone,' respecting which we find the following in Burney's *History of Music*, Vol. 4, p. 407, "On Wednesday, the 13th of April, was performed for the first time at Covent Garden, by Handel's singers and band, a new Opera called Dido, concerning the music of which I am unable to give any account. The Songs were never printed, and no record remains of the existence of the Opera but the advertisements of its performance, by which it cannot be discovered whether it was an entire work, by one composer, or a pasticcio of many composers."

From this page 89 it is possible to decide two points previously unknown, viz. that the libretto of 'Didone' was written by Sig. Gio. Alberto Ristori, and that one of the singers was the celebrated Sig. Domenico Annibali.

The writer of the preface to the Opera 'Poro' (H.-G. lxxix.) says:—

"On the reproduction of the Opera (Poro) in 1736, four alien airs were inserted. These are printed here as Appendix I, II, IV, and VI." Three of the five airs—of which only the words are given on p. 89—are those referred to as alien, viz. (i) 'Tiranna tu ridi.' (ii) 'Mira virtù, che troppo vadi se stessa altera.' (iii) 'Per l' Africane arene Leone innamorato geloso'—printed as appendix on pp. 98, 102 and 111 of Poro, H.-G. lxxix.

Although the words of Nos. 1 and 3 are different in this MS. from those printed, the short instrumental pieces written on p. 90 show unmistakeably that they were intended to be sung to these airs.

'Aria 1.' 'Tiranna tu ridi allora che uccidi un tenero amor,' &c. 'dal Sig. Gio. Alberto Ristori (Dresda),' sung by 'Sig. Annibali in Poro,' in the key of B♭, in the first

act. The names of the accompanying instruments are given. The music of this will be found, but with different words, on p. 98 of H.-G.

'Aria 2.' 'Mira virtù che troppo vadi se stessa altera,' &c. Also written by Ristori, and sung in the second act of Poro in the key of D. The names of the instruments are given as above.

The music of this will be found in H.-G. lxxix. 102. The words of the second part of the air in H.-G. are different from those in the MS.

'Aria 3.' 'Per l' Africane Arene Leone innamorato geloso del suo Bene non sà da Lui partir,' &c., 'dal Sig. Leonardo Vinci cantata da Sig. Antonio Bernacchi,' and again by Domenico Annibali in Act III. of Poro, in the key of F. The accompanying instruments are mentioned, two Horns being required, but in the printed copy in H.-G. lxxix. 111, where the music will be found, the parts are for 'Corni di Caccia.' At the end of the directions for this air there is a reference mark leading to the music on the 7th line, next page.

'Aria 4.' 'Che furia che mostro che 'l barbaro Padre, ti sento dal Lido del torbido Lete,' &c., by Sig. Hasse and sung by Signora Merighi in the Opera 'Siroe,' in Haymarket, in the key of D—'Dis.' This may mean it was to be written in the key of D♯ or E♭. The Air will be found in this latter key in MS. 24, in this Library, written by J. Bartleman.

'Aria 5.' 'Quel Pastor che udendo al suono dolce canto o danza snella,' &c., 'dal Sig. Gio. Alberto Ristori,' sung by Sig. Annibali in the Opera 'Didone,' 3rd Act, in the key of A.

p. 90. On the three top lines are short pieces of the Viola and Cello parts of the Solo, 'Tiranna tu ridi.' These extracts commence on the lower line of p. 100 of H.-G.

On the 5th and 6th lines are pieces in 'Mira virtù' for the same instruments as above. The Cello extract begins at the top line, and that of the Viola at bar 4 on the same line, p. 105 of H.-G.

On lines 7—9 are vocal and instrumental extracts from 'Per l' Africane arene.'

On the lower line is the Key and Time Signature for the

Air, 'Quel pastor,' with the first bar of music for Violin and Bass.

p. 91. The first two bars—Violin and Cello—of the Air by Hasse, 'Che furia, che mostro.' See no. 24.

p. 92. An unidentified pencil fragment of Bass twelve bars in length, in the key of F.

259.

Saul.

30 H 9 pp. 1—13. (p. 14 blank). A complete Sonata for two violins and cello, on which Handel ultimately based the overture to Saul. It agrees with the overture (as printed in H.-G. xiii.) in the general build of the work, but not in its arrangement of the string parts.

The 1st movement, with its many alterations, is the same as that printed.

The 2nd movement (printed 'Larghetto,' here written 'Andante Larghetto') is very much longer than that printed.

The 3rd movement is very much shorter than that printed, but it is easily seen it was merely lengthened to allow of the introduction of the organ solos for the overture. The tutti parts (as printed) agree generally with this MS.

The 4th movement is in H.-G. xiii. 152. It was treated in the same way as the third, for insertion in the oratorio. Over the commencement of this movement is written, in different ink '(sinfonia) (in the 2nd part of Saul)' but, I think, not in Handel's writing.

Samson.

p. 15. The first four bars of 'Let the bright seraphim' written as a chorus for S. A. T. B., with string and oboi accompaniments.

The melody of this fragment, which was written from ten to fifteen years previous to the date of the oratorio, is similar to the published Solo in H.-G. x. 269.

p. 16 blank.

p. 17. The top line is the working of a subject and counter-subject (in Double Counterpoint) in the key of G major, used (in a similar state, although in a different key) in the

chorus 'Then shall they know,' on p. 81 of H.-G. The second line is the working in the key of G, of the subject in the chorus 'Fix'd in his everlasting seat,' on p. 196 of H.-G., but differently treated.

Lines 3—10. 'Marche Lentement' is the Dead March written in the key of C, printed (in the key of D), on p. 295 of H.-G., and also in 'Joseph,' H.-G. xlii. 70. In 'Samson' it is used as a Dead March; in 'Joseph' it is used to accompany the procession to the wedding ceremony.

In this MS. the Score is laid out as in 'Samson,' the Melody being slightly altered. In 'Joseph' the Score is very different, while the Melody remains the same.

p. 18. Lines 1 and 2. Two fragments, one of two bars, the other of five bars, in the key of F, treating differently a musical idea which is used (although different from these fragments) in the Solo 'With plaintive notes,' in H.-G. x. 127.

A fragment of eleven bars in the key of E minor, with a sentence in German written underneath. It seems to belong to the Solo and Chorus 'Great Dagon,' in H.-G. x. 232.

Line 3 is the Ground Bass as used in the Chorus 'To song and dance,' on p. 188, H.-G., with one bar of accompaniment.

Lines 4—5. A short fragment of four bars and a quarter in the key of E minor, evidently a study for the Solo 'Traitor to love' on p. 147, H.-G. A similar phrase will be found on p. 148.

Lines 6 and 7. The Symphony in the key of D of a song marked 'Andante.' It is apparently based on the same idea as the fragment on the two lines above. It may possibly have been intended as a symphony to the Song 'Traitor to love.'

Lines 8—9. A small unrecognized fragment, one bar and a quarter, in A major, in three parts.

p. 19. The first six bars of a Fugue, for S. A. A. T. B. in the key of B minor, triple time, to the words, 'For ever let his sacred praise our grateful souls to raptures raise.' This subject is used to the words 'O celebrate his sacred name' in Deborah, (H.-G. xxix. 215,) also in the Coronation Anthem 'The king shall rejoice' to the words 'Thou hast prevented him with the blessings of goodness,' (H.-G. xiv.

50). At the side of this page is written (the wrong way up) an account of the various characters in Samson. Schœlcher says it may refer to the copyist's bill for the writing of the singers' parts. It is as follows:

Samson 140.....Recit.
Micah 97.
Manoah 76.
Dalilah 31
Harapha 34.
Messenger 10.
In all 386.

p. 20. The whole of this page, with the exception of two lines, is written the wrong way up, and is the only autograph copy known of a Recit. which was afterwards inserted in Samson, and will be found in H.-G. x. p. vi.

On the two top lines of this page, (the right way up,) is an unrecognized piece for Alto, in the key of G, with corrections or improvements.

JOSEPH.

pp. 21—23. The first draft of the Recit. 'Whence this unwonted ardor' and part of the Solo 'I feel a spreading flame' as printed in H.-G. xlii. 60—61. There are slight differences in the Recit., but the solo is very different both in construction and harmony of the string parts, the latter not appearing in the H.-G. edition.

p. 24. A complete 'Menuet' (Treble and Bass), in the key of D, at present unpublished. The Treble is written twice, the second time being an improvement on the first.

pp. 25—30. Another version of the Solo 'Our fruits while yet in blossom die,' on p. 112 of H.-G. This is very different from that published, and appears to have been written for Mezzo-soprano, but it is not referred to in the preface to H.-G. xlii. At the top of the page the word 'Galli' is written; this refers to Signora Galli, a celebrated Mezzo-soprano, said to have been Handel's favourite pupil; she made her *début* in this oratorio.

pp. 31—33. The Recit. 'He then is silent' on p. 133 of H.-G. This copy makes the Recit. a Duett for Asenath and Phanor, but the part for the latter character is not printed.

On p. 32 (at the end of the Duett Recit.) Handel evidently intended some other piece (in the key of E) to be performed here instead of the following solo 'The wanton favours,' which solo, (in a different key, and with a shorter symphony at the end,) will be found on p. 190 of H.-G.

This Recit. and Aria may have been written for one of the *revivals*, when the work as a whole was possibly shortened.

p. 34 blank.

Semele.

pp. 35—36. Two pages of an important alteration of the accompanied Recit. in H.-G. vii. 154. The orchestration here seems to be on a larger scale than appears in the printed copy. This MS. is evidently for strings and two bassoons, the latter appearing as solo instruments.

Belshazzar.

p. 37 blank.

p. 38. A commencement of the Solo 'Alternate hopes and fears,' different from both those published on pp. 198 and 201 of H.-G. xix.

A piece of imitation, written with pencil, in the key of D minor (Treble and Bass). It resembles the leading subject of the allegro in the overture on p. 2 of H.-G., although it is in a different key.

Occasional Oratorio.

p. 39. A part of the Soprano Solo 'Fly from the threatening vengeance,' H.-G. xliii. 57.

p. 40 blank.

p. 41. Lines 1—2 are a first thought for the Symphony to the Soprano Solo 'Prophetic visions strike my eye,' H.-G. xliii. 100.

Lines 3—5 appear to be a Tenor part of something in the key of D major, common time, without words.

Lines 6—9. An Alto or Viola part (probably the latter) of something in the key of D minor, triple time, without words.

p. 42. Lines 1—2. A short symphony (Treble and Bass) in the key of F, common time, of six bars.

Lines 3—8. A first thought (Treble and Bass only, with a few dots denoting the third part of the Harmony) for the well-known March in the overture to this work.

Lines 9—10. The Treble of the March as printed on p. 16 of H.-G.

pp. 43—52. Another version of the solo 'When warlike ensigns wave on high,' on p. 231 of H.-G. The first page of this solo bears extensive alterations.

The Recit. 'The enemy said' on pp. 48 and 49 is the same as printed on p. 239 of H.-G.; after which Recit. is a direction, crossed out, for the well-known chorus 'He gave them hailstones for rain' to follow.

At the top of p. 50 the reference to the Hailstone Chorus is again crossed out, showing that the Bass solo 'The sword that's drawn in virtue's cause' (p. 244 of H.-G.), followed the Tenor Recit. 'The enemy said.' This incomplete copy of the solo 'The sword that's drawn,' is evidently a first version.

Judas Maccabeus.

pp. 53, 54. 'O Liberty,' as printed in H.-G. xxii. 46. This copy has a shorter symphony at the end than the published edition.

The air was originally written for the Occasional Oratorio in the key of B♭, but this copy agrees with the air as in Judas Maccabeus, by being in the key of A major. The time signature $\frac{6}{8}$ at the end of the solo shows also that it was intended to be followed by the solo 'Come ever-smiling liberty,' or some such movement, while in the Occasional Oratorio the solo is followed by a Recit.

Alexander Balus.

p. 55 blank.

pp. 56—58. The harp part for the air 'Hark! he strikes the golden lyre,' very different from that published in H.-G. xxxiii. 27.

pp. 59, 60. A first thought or an alteration of the air, 'Oh what resistless charms,' on p. 50 of H.-G.

Joshua.

p. 61. Fragments or first drafts of some of the numbers in this oratorio.

The four bars on lines 1 and 2 in the key of A belong to the solo 'With redoubled rage return,' in H.-G. xvii. 118.

The 'March for the Fife' on lines 3 and 4 in the key of D is the Treble and Bass of 'See the conqu'ring hero,' originally written for this oratorio, and printed in the key of G, in H.-G. xvii. 183.

The 'March for the Fife' on lines 4—8 in the key of C is used in the 'Andante Maestoso' of the overture, on p. 1 of H.-G.

The fragment, on lines 9 and 10, eight bars long, in the key of G, triple time, is unrecognized.

p. 62 blank.

pp. 63, 64. 'As chears the sun,' a first thought or alteration of this solo on p. 132 of H.-G.

pp. 65, 66. The first thought for the chorus 'O thou bright orb' on p. 146 of H.-G. The general idea is the same, but the instrumentation is different.

SOLOMON.

p. 67. Some studies for the Air 'When the sun o'er yonder hills,' in H.-G. xxvi. 142. On the first four lines the Air is written in common time (printed in $\frac{3}{4}$ time) with very different harmony, and slight alterations in the melody. The short piece at the end of the third and fourth lines marked 'N.B.' appears on the lower line of page 144 of H.-G.

On the fifth and sixth lines, the first four bars of the melody are again written, without the slight alterations in melody and with the harmony as printed, but still in common time. Following these four bars is the melody now in triple time as printed. At the end of these lines is written the commencement of the fragment marked 'N.B.' on the two lines above.

The two pieces of bass on lines 7 and 8 may have been studies for the duett 'Thrice bless'd be the King,' on p. 170 of H.-G. as they appear to be of the same character, and Handel has himself written the word 'Thrice' at the commencement.

On the three lower lines is a fragment of five bars, in the key of A major, written as a Trio; it may have been a study for a part of the chorus on p. 184 of H.-G.

p. 68. A Recit. for Bass voice marked 'Israelite,' to the words 'Sia lieto il nostro,' followed by an incomplete symphony to an 'Andante' movement, orchestrated for strings and oboes, in the key of C. Both of these unrecognized.

pp. 69—72. On these four pages appears the original idea of some of the solo 'Golden columns, fair and bright,' as printed in H.-G. xxvi. 262, written in the tenor clef and in common time (printed in triple time); when this sketch of the solo was abandoned in favour of that in triple time Handel evidently used the paper for sketching other ideas and trying other subjects.

On the top five lines of p. 3 is written a short unrecognized piece of three bars, in the key of G, common time, for violin, and S. A. T. B.

On the three lower lines are written three fragments of a Trio for two oboes or violins, and a bass, not in the published volume. The first fragment is in the key of B♭, bass only. The second fragment, four bars long, is in the key of D, the bass of which seems to be an ornamentation of the previous fragment, with the upper parts written for the violins or oboes; then follow three bars of bass, still in the key of D.

The commencement of page 70 has the key signatures for the continuation of the solo 'Golden columns,' using a larger orchestra than in the printed copy. On the top five lines of the page is written, with fresh signatures, a piece of imitation in the key of G for violin and S. A. T. B., it looks like the commencement of a chorus.

The commencement of p. 72 has the key signatures the same as p. 70, but on the top line is written the treble only of the first part of a jig-like movement in the key of D.

On the lower part of the page is written 'Sigr....Baroni,' by whom possibly the tenor solo was intended to be sung.

p. 73. A first idea of the solo 'How green our fertile pastures look,' in xxvi. 294, H.-G. This page bears many corrections and yet is very different from that published.

p. 74. The treble (five bars) of a movement in $\frac{6}{8}$ (which ought to be $\frac{6}{4}$) time.

SUSANNA.

pp. 75—78. An incomplete copy of the duett 'When thou art nigh,' in H.-G. i. 17. This copy differs from that published, and appears to be on a more extended plan.

pp. 79, 80. A first thought for the solo 'The parent bird in search of food,' in H.-G. i. 48. The words and music both differing from the published copy.

The note at the bottom of p. 79 refers to the using of the 'serpent' in the two oratorios named 'Samson' and 'Solomon.' Handel is supposed to have only used that instrument once, in the water music (see p. 136 of Schœlcher's 'Life of Handel'), but this seems to imply that it was also used in these two oratorios, although no part exists for it in the scores.

JEPHTHA.

pp. 81, 82. A first thought for the solo 'Scenes of Horror,' in H.-G. xliv. 70.

It is better to compare it with pp. 69 and 70 of Dr Chrysander's facsimile of the autograph of Jephtha.

pp. 83—85. The end of the Quartett and a portion of the Recit., as on p. 171 of the facsimile of the autograph. The '39' at the end of the Quartett refers to the number of bars in the movement.

In this MS. the Recit. has a different ending from that published, the latter being in A major, while here it is in F♯ major, preparing for the words following, 'For joys so vast,' to be set as a solo in the key of B minor. In the published edition they appear as an accompanied Recit.

The treble and bass (in the key of B minor, ending in the key of F♯ major) on p. 85 is evidently the groundwork of the Chorus of Priests on p. 212 of the facsimile, although this extract and the chorus are not only different in key but also in character.

p. 86. Line 1. A Fugue subject and tonal answer, in two parts, common time, in the key of F major.

Line 2. A Fugue subject and tonal answer, in two parts, common time, in the key of D minor.

Lines 3—8. An alteration of the above subject, sketched

as far as the entry of the fourth part. On line 4 appears a chromatic alteration of the same subject.

Lines 9—10. A Fugue subject and tonal answer in three parts, triple time, to the words 'And thy mercies.'

260.

30 H 10 Twenty-six pages, containing various pieces, published and unpublished, belonging to Operas and Suites.

The paper is similar to that used by Handel during his stay in Italy in 1706—1707, and from these pieces being written in this way, one can see that he was in the habit of composing and preserving his work, even when not engaged upon any large work such as an Opera or Oratorio. In this way it is easier to understand the speed with which some of his works were supposed to have been written.

p. 1. An unpublished complete 'Menuet' (Treble and Bass) in the key of D minor. It was originally written 'Air en menuet,' but the two first words are crossed out.

On the lower part of this page is written the wrong way up, a fragment (one bar), Treble and Bass.

p. 2. A few letters and notes as if trying a pen.

p. 3. 'Allemanda' in A major. The word Allemanda is written three times above the top line of the music. It does not seem to be at present published. There are some interesting notes and possibly corrections cut away by a binder.

p. 4. The continuation of the preceding 'Allemanda.'

On line two is a fragment, Treble and Bass, in the key of A major, with the Treble repeated later on in the Bass, and a new counterpoint in the Treble.

On line three is a small piece (one bar) of Alto Solo in the key of C minor, to the words 'A pianger solo aprite-vi.'

On line four a small piece (two bars) of Treble in the key of G major.

The next two lines is a piece of Bass (eight bars) in the key of F. All these fragments appear to have been written at a later period than the Allemanda.

pp. 5—6. A portion of the overture to Il Pastor Fido

arranged for the Harpsichord. It is slightly different from that in H.-G. lix. 1.

On the lower line of p. 6 is a fragment (four bars) of Treble in the key of G. It appears to have been written at a later period than the portion of the Overture.

pp. 7—9. The Overture to Amadigi, probably a first idea of the work, as it is much shorter than that published in H.-G. lxii. The instrumental ornaments in this copy are not in the published edition.

p. 10 blank.

p. 11. 'Air' in the key of F. It appears as one of the movements in the celebrated 'Water Music,' performed in 1715, and will be found in H.-G. xlvii. 40. This copy is different from that published, and may have been written as an air for the Harpsichord previous to its use in the Water Music.

p. 12 blank.

p. 13. A movement in the key of B♭, used in the key of G in the Overture to 'Scipio,' and will be found in H.-G. lxxi. 4.

p. 14. 'Adagio' in the key of G minor, used in the key of D minor, as a movement in one of the Organ Concertos, and will be found in H.-G. xxviii. 52.

The last two bars differ from the printed copy.

pp. 14—15. 'Allegro,' in the key of B♭, used in the key of A in the well-known Violin Sonata in A; it will be found —the second part rather different—in H.-G. xxvii. 14.

It seems very probable that these three movements on pp. 13—15 were originally intended to form a Sonata, or at least the greater part of some such work, by themselves; their being ultimately separated and published in different works and at different times proves that he was in the habit of using movements as he required them from a kind of sketch-book, of which these leaves may have formed a part. The first movement was used in 'Scipione,' which opera was not completed till March 2, 1726. The second movement, from the Organ Concertos, which were not published till 1738, and the third movement, from the Violin Sonatas, which were first published at Amsterdam in 1724.

p. 16 blank.

p. 17 blank.

p. 18. An unpublished movement, in the key of A minor, for harpsichord, evidently intended for one of the Sonatas or Suites.

pp. 19—20. An unpublished 'Allegro,' in the key of C minor, for harpsichord. It has undergone considerable correction, and belongs to one of the Sonatas or Suites.

p. 21. A small unrecognized fragment for harpsichord, in the key of A, common time. A small unrecognized fragment for harpsichord, in the key of F, $\frac{3}{8}$ time.

p. 22. An incomplete and unrecognized Minuet, in the key of F, apparently for Horns, Oboes, and Bassoon. It may have been intended to form a part of the 'Water Music.'

p. 23. Two unrecognized fragments in the key of D minor, for two Oboes, or two Violins, and Bass. The first in common time, the second in $\frac{12}{8}$ time.

p. 24 blank.

p. 25. A 'Menuet' for Horns, Oboes, and Bassoon, in the key of G. It is printed in the key of D in H.-G. xlvii. 126. All the parts are different from those published, the Horn parts being particularly so.

p. 26. 'Marche,' evidently written for the 'Water Music,' or some such collection of pieces, but used in Judas Maccabeus, and printed in H.-G. xxii. 189. It is printed for Horns, Violins, and Bassi, here it is evidently intended for Oboes, Horns, and Bassoon.

This same March is used as the ending of one of the Concertos, the autograph of which is in the British Museum.

These 26 pages probably formed a part of the book used by Handel for writing first thoughts.

pp. 27—42. Sixteen pages containing Basses, figured and unfigured, some of them having the appearance of being written as exercises, the others as being the harpsichord parts to various movements from the Suites.

p. 27. A figured Bass in the key of G, $\frac{3}{4}$ time, apparently the harpsichord part of a minuet.

Another copy of this on p. 34.

p. 28. A figured Bass in the key of F, common time, apparently the Bass of an Allegro movement.

Another copy on p. 33.

These two pages are placed here, because they undoubtedly belong to the book of which the previous 26 pages formed a part.

p. 29. An unfigured Bass, all minims except last bar, in the key of C, common time.

An unfigured Bass, all in crotchets, except the last bar and a half, in the key of G, common time.

An unfigured Bass, all in quavers, except the last bar and a half, in the key of F major, common time.

An unfigured Bass, exemplifying the use of the ♯ over a bass note, in the key of D minor, in $\frac{3}{2}$ time.

An unfigured Bass, principally in crotchets, in the key of G minor, with an occasional sharp over the note, in $\frac{3}{2}$ time.

A figured Bass in the key of C, exemplifying the use of the 3, ♯, ♮, ♭ over bass notes.

A figured Bass in the key of G, on the chord of the 6th in common time, all except the last bar being in quavers.

A figured Bass in E minor, common time, on the use of the ♯6th.

A figured Bass in the key of A minor, common time, on the use of the ♭6th.

p. 30. A Bass in the key of F, common time, on the use of the $\begin{smallmatrix}6\\4\end{smallmatrix}\ \begin{smallmatrix}5\\3\end{smallmatrix}$.

A figured Bass in the key of B♭, common time, on the use of the chords $\begin{smallmatrix}6\\4\end{smallmatrix}\ \begin{smallmatrix}5\\3\end{smallmatrix}$.

A figured Bass in the key of D minor, common time, on the use of the $\begin{smallmatrix}6\\5\end{smallmatrix}$, more like a movement of a suite than an exercise.

A figured Bass in the key of F♯ minor, common time, on the use of the inversion of the $\begin{smallmatrix}4\\3\end{smallmatrix}$; another copy of this on p. 39.

p. 31. A figured Bass in the key of D, common time, on the inversions of the chord of the 7th.

Another copy on p. 39.

A figured Bass in the key of A, common time, on the chord of the 7th.

Another copy on p. 39.

A figured Bass in the key of E, common time, on the chord of the 7th and its inversions. It looks like a movement from a suite.

Another copy on p. 39.

On p. 39, where these four Basses are repeated, they are

written in the same order as here, viz. F♯ minor, D major, A major, E major. Does this mean that they were used on the same occasion, or that they belonged to the same work?

p. 32 blank.

p. 33. A figured Bass in the key of F, common time, looks like the Bass of an Allegro movement.

Another copy on p. 28.

p. 34. A figured Bass in the key of G, $\frac{3}{4}$ time. It seems to be the harpsichord part of a minuet.

Another copy on p. 27.

p. 35. The Bass of an 'Allegro' in the key of B♭, $\frac{12}{8}$ time. It belongs to some Sonata. Another copy will be found on p. 42, whereon it plainly shows that it belongs to some 'Sonata a Flauto.'

p. 36 blank.

p. 37. A figured Bass in the key of C minor, common time, on the chords of the 9 8.

A figured Bass in the key of E♭, common time, on the chord of the 9th.

A figured Bass in the key of F minor, common time, on the chord of the 9th.

A figured Bass in the key of G minor, common time, on the chords of the $\frac{9}{7}\,\frac{8}{6}$.

A figured Bass in the key of B minor on the chords of the $\frac{9}{4}\,\frac{8}{3}$

p. 38 blank.

p. 39. A figured Bass in the key of F♯ minor. Another copy on p. 30.

A figured Bass in the key of D. Another copy on p. 31.
" " " A. Another copy on p. 31.
" " " E. Another copy on p. 31.

p. 40. A fragment, six bars, in the key of D minor, for Treble and Bass. It looks like the commencement of an Oboe Sonata movement.

A memorandum in pencil as follows:—

'12 Gallons Port,
12 Bottles French Duke Street.
Meels.'

This latter word may be the name of the wine merchant.

p. 41. The last four bars of the symphony to a soprano solo, in the key of B♭.

p. 42. The harpsichord part of an allegro in the key of B♭, $^{12}_{8}$ time. Another copy on p. 35.

At the lower part of the page is written

'So Sonata
a Flauto.'

Also a few letters and notes as if trying a pen.

pp. 43—72. Studies for Fugues.

The first four examples may have been used by Handel for hurriedly planning the Fugue or Fughetta, leaving it to be fully written out at some future time, or they may have been exercises for some pupil to work out, as they are here written in the same way as in Choron's celebrated work on Fugue. They appear from their shortness to be rather exercises than developed Fugues. It is possible that Handel wrote these short pieces for his pupils the daughters of the Prince of Wales.

p. 43. A Fugue subject and counter-subject in the key of E major. The counter-subject worked by augmentation, with directions for the entry of the subject and counter-subjects in the different parts. This subject is very similar to one used by Handel in his studies for the Messiah, ultimately used (after various modifications) in the Chorus 'Let all the angels of God;' it will be found in **263**, p. 58.

p. 44 blank.

p. 45. A Fugue subject and counter-subject in the key of E minor, for four voices or instruments, with directions for the entry of the subject and counter-subject.

p. 46 blank.

p. 47. A Fugue subject and counter-subject in the key of G major, for four voices or instruments, with directions as before. A similar subject is worked on p. 68 of this vol.

p. 48 blank.

p. 49. A Fugue subject, but no counter-subject, in the key of F, for four voices or instruments, with directions as before.

p. 50 blank.

pp. 51 and 52. Studies of the subjects used in the chorus 'O God behold our sore distress' in Jephtha (H.-G. xliv. 60). They may belong to the copy of Habermann's Mass on pp. 83—90 in **263**.

p. 53 blank.

p. 54. Study of a melody in the key of G major written twice, the first time in crotchets and quavers, the second time in quavers and semiquavers, with several alterations in the melody and written out at greater length.

p. 55. A short working of a Fugue on two subjects in the key of A minor, for four voices.

A short working of a Fugue subject in $\frac{3}{1}$ time, in the key of A minor (very different from the one above) for four voices.

At the bottom of this page, but written the wrong way up, is a note

'James.....
Banker in Lombard Street
pour M. Wesselow en france.'

p. 56. The working of a Fugue subject for four voices in the key of C, ultimately used in the key of G in the 'Amen' Chorus in the Messiah. This subject is worked again on the next page.

The working of a subject for four voices, in the key of C, commencing very much like the well-known 'Non nobis Domine.'

p. 57. The working, for four voices, of the Fugue subject, as on p. 56, starting this time on the dominant chord, and answered on the supertonic. This piece is also used in the 'Amen' Chorus.

The working of a subject based on the inversion of the previous one, and used in the key of G in the 'Amen' Chorus. This working is marked '2' as if it was the second piece required or used by Handel.

On the lower line is written about 8 bars of Treble, in the key of D, $\frac{3}{8}$ time, and seems to be a minuet kind of movement. The writing of this fragment is long after that of the other part of the page referred to. At the top of this page Vincent Novello has written a pencil notice about this subject being used in the 'Amen' Chorus.

p. 58. The working of the second Fugue subject on the previous page, the Tenor leading off on the supertonic, answered in the 8ve by the Treble. This is used in the 'Amen' Chorus.

The working of a Fugue subject in the key of C (in four parts), but not connected with the foregoing pieces.

All these short fragments of Fugue finish with a proper cadence as if they were complete in themselves, but they are evidently studies to be used if required.

At the top of this page is written, as if trying a pen, 'Sans Madame,' and at the other end of the page 'M.'

p. 59. A portion of a Fugue, 18 bars long, in the key of F, for four voices, the Alto leading off. The subject is very similar to that in H.-G. x. 83 (Samson), but the counter-subject is very different, clearly showing it does not belong to that work.

pp. 60—61. A portion (22 bars long) of a Fugue, in the key of G, for four voices.

p. 62. At the top of the page is written 'NB....Them.'

On the first line, are two bars of Treble, in the key of G.

On the second and third lines is a Treble and Bass, in the key of E minor, fourteen bars long, to the words 'Low at her feet.'

p. 63. The working of a Fugue subject for four voices, in the key of A minor according to the signature, but from the answer entry of the Tenor on B it appears to be really in the key of E minor.

Another working of the same subject in four parts. It looks more like the counter-exposition of the Fugue, with a final cadence in the key of A minor.

pp. 64—65. The exposition and stretto treatment of a Fugue for four voices, in the key of E minor.

p. 65. Small fragment of three-part counterpoint (two Trebles and Bass) in the key of D. It appears to be on a subject similar to the second working on p. 56 of this vol.

p. 66. An exposition and final cadence into the key of F, of a Fugue subject for four voices, similar to that on p. 64, commencing on the Subdominant in the key of C, the answer coming in two minims after on the Tonic.

Another exposition of same subject slightly altered, with the subject leading off on the Tonic, the answer coming in four minims later on the Subdominant. This also has a final cadence into the key of F.

p. 67. A Soprano and Alto fragment in the key of D minor. It looks like the commencement of a Fugue on two subjects. An answer, by inversion, to this counterpoint is also written.

An exposition with the lowest part (Tenor) written to the end of the cadence, of a Fugue in the key of D minor (according to signature) but the final cadence is in G minor, the subject being similar to those on pp. 64 and 66. It seems to be written for Treble, Soprano, Alto, and Tenor.

A short exposition and final cadence of a Fugue in G minor, for four voices, with directions for the entry of the other parts, the Bass only being written.

p. 68. A short Fughetta, in four parts, in the key of F, written on two lines. The subject is nearly the same as that on p. 47 of this vol.

The Treble of a Hymn Tune, No. 112 in the 1861 edition of Hymns Ancient and Modern, to the words, 'Christ the Lord is risen again,' with some added notes and slight alterations from the published version. Was this Tune composed by Handel, or is this a copy of his alterations of a well-known German chorale?

The Air to the words 'Vaghe pupille' is from the opera 'Orlando,' and will be found, in notes double the value of these, in H.-G. lxxxii. 67.

pp. 69—72.

An incomplete Fugue in the key of F, for Soprano, Alto, Tenor, and Bass; it is based on the well-known Fugue in the II Suite (H.-G. ii. 9), but the working out of the subject and counter-subject is very different.

Another copy of the last nine bars of this Fugue, but written (as published) on two lines for harpsichord, will be found on p. 41 of **263**.

261.

30 H 11. pp. 1—5. 'Sonata a Flauto e Cembalo,' in G minor, as printed in H.-G. xxvii. 9.

The second note (Treble) on the second line of p. 3 is here written C, but printed as A♭. The C seems to be the better note of the two.

The third and fourth movements of the third Organ Concerto (H.-G. xxviii. 40) are based on the last two movements of this Sonata.

p. 6 blank.

pp. 7—11. 'Sonata a Flauto e Cembalo,' in F major, as printed

in H.-G. xxvii. 40. There are a few more figures in the harpsichord part than printed. The first bar on lower line of p. 10 is also different from the printed copy. The first movement is here called 'Grave,' printed Larghetto.

p. 12 blank.

pp. 13—19. 'Violino Solo.' The well-known Sonata in A major, in H.-G. xxvii. 12.

The first movement is printed Andante, here it is marked 'Larghetto.'

p. 20 blank.

pp. 21—25. 'Violino Solo.' The Sonata printed as Oboe Sonata in H.-G. xxvii. 22.

The first movement is printed Larghetto, here it is written as 'Andante Larghetto,' the word Adagio being crossed out.

At the bottom of this first page (p. 21) the leading subject of the movement is written 'per la Viola da Gamba,' an inscription underneath being crossed out.

The last Allegro in this Sonata, which has several pencil corrections by the composer (p. 24), was afterwards used in the Overture to the Opera of 'Siroe,' and will be found in H.-G. lxxv. 6.

pp. 25—29. 'Sonata 2,' printed as a Traverso Solo in H.-G. xxvii. 6, in the key of E minor.

p. 30 blank.

pp. 31—37. Suite No. 2, Third Collection, H.-G. ii. 128. These four movements were evidently intended to succeed each other, as they are marked at the top of the right-hand corner of each page, 1, 2, 3 and 4. Another copy of the Saraband and Gigue on p. 60 of **262**.

pp. 32, 34, and 36 are blank.

pp. 38—39. 'Quel fior che all' alba ride,' an unpublished Cantata for Soprano Solo. The same words are used for a Duett in H.-G. xxxii. 116, and the subject of this 'Andante' (ultimately used in "And He shall purify") is also in the same Duett, but otherwise the two works differ considerably.

p. 40 blank.

pp. 41—43. Suite No. 1 in the Third Collection, H.-G. ii. 125. The same as printed, with the exception of a few grace notes.

p. 44 blank.

pp. 45—49. 'Sonata, Allegro,' practically the same as printed in H.-G. ii. 154.

From a small piece of this page (left by the binder) it is seen that the paper was formerly larger than at present. The 'Trio Larghetto,' p. 48, begins differently from the printed version. At the bottom of each page or at the end of each movement the number of bars is noted, although not always correctly. The Gavotte of this Sonata (on p. 49) is also used in the well-known Concerto Grosso, in the key of C, H.-G. xxi. 79.

p. 50 blank.

p. 51 blank.

pp. 52—60. A series of movements, the same, with a few slight exceptions, as published in H.-G. xxvii. 32, as Sonata IX. for Traverso Solo. All these movements are written a minor third higher than printed. They are written on what appears to be the thick Italian paper.

pp. 61—64. Complete unpublished Sonata, evidently for harpsichord, in three movements, which appear to be (1) Allegro in G major, (2) Largo in the same key, ending on the chord of B major, (3) Allegro or Gigue, $^{12}_{8}$ time, in G major.

pp. 65—68. 'Sonata pour l'Hautbois Solo,' recently published, in three movements, which appear to be (1) Andante in B♭, (2) 'Grave' in G minor, (3) 'Allegro' in B♭ major.

p. 69. A small piece (13 bars) of three-part writing, in the key of C major. It appears to be a Minuet, or some such movement, for two Violins and harpsichord.

pp. 70—71. A movement, $\frac{3}{8}$ time, in the key of F major, for two Violins, with no accompanying instrument, at present unpublished. It may belong to the following movements, and be the first movement of a Sonata.

pp. 72—73. 'Grave,' unpublished, in D minor, for two Violins and Basso or harpsichord, leading into the next movement.

pp. 73—76. An Allegro or Gigue, $^{12}_{8}$ time, in the key of F, at present unpublished, for two Violins and Basso or harpsichord. This movement is very similar in character to the 'Presto' in the Organ Concerto No. 5 (H.-G. xxviii. 61). At the top of p. 75 is written 'Seconda parte.'

These last 16 pages (pp. 61—76) are the thick Italian paper.

262.

30 H 12. pp. 1—5. An unpublished version of a Solo, 'Coll' ardor del tuo bel core,' in Agrippina, in H.-G. li. 111.

In this copy the words are 'Col valor del vostro brando.' It is in a different key (published in B♭, here in A), and the accompaniment is written for a larger orchestra. In the printed copy it requires only Violins (always in unison), Violoncello, and Bassi, while here there are parts for two Violins, Violoncelli, Contra-bassi, Bassoons, and Harpsichord. The Solo itself is also longer than the printed version.

At the bottom of p. 1, is written (in a strange hand), 'he seems to have used this subject in Joshua—"Haste Israel."' The two Solos only resemble each other in having a great many semiquavers in the accompaniment.

p. 6 blank.

pp. 7—8. Two quarto ($11\frac{1}{2}'' \times 9''$) pages, probably belonging to the original score of the Te Deum in D, printed in H.-G. xxxvii. 19. The name of the performer, 'Mr Hughes,' a well-known alto singer in the Chapel Royal Choir, being inserted, shows that this version of the Solo was used in that establishment.

p. 9. Three Hymn Tunes: I. 'The Invitation,' 'Sinners, obey the Gospel word,' II. 'Desiring to Love,' 'O Love divine, how sweet thou art,' and III. 'On the Resurrection,' 'Rejoice, the Lord is King.' At the top of the page a note is written by S. Wesley as follows, 'The words of these Hymns are by my father, the late Rev. Charles Wesley. S. Wesley.' These Tunes are not yet published by the H.-G., but Schoelcher, *Life of Handel*, p. 52, says they were published by S. Wesley in 1829. The last tune of the three is in Hymns Ancient and Modern, no. 202.

p. 10 blank.

p. 11. An unpublished 'Hunting Song' for Treble, with harpsichord accompaniment, in the key of D, triple time, to the following words:—

The morning is charming, all nature is gay,
Away my brave Boys, to your Horses away.

For the prime of our pleasure is questing the Hare,
We have not so much as a moment to spare.
Hark the merry-ton'd Horn, how melodious it sounds,
To the musical song of the merry-mouthed Hounds.

p. 12. A piece of triple counterpoint, written in three ways, in the key of E♭, common time. It looks like a piece of vocal writing for S A T B.

Two studies (Treble and Bass) for the Symphony to a Song in the key of C minor, common time, the second example being much better than the first.

p. 13—16. An unpublished Alto Air to the words, 'Con lacrime si belle,' &c., with accompaniments for Strings and Oboes. Not quite complete.

p. 17. The commencement (12 bars) of an unpublished Soprano Air, in the key of C minor, common time, to the words, 'S' or mi dai pene o Dio d' amore,' with accompaniments for Violins (in unison) and Cello.

p. 18 blank.

pp. 19—20. An incomplete unpublished Alto Air, in the key of E minor, with accompaniments for Violins (in unison) and Cello, to the words, 'L' odio si, ma poi ritrovo,' &c.

p. 21. Part of the Solo, 'O placido il mare lusinga la sponda,' ('Siroe'), H.-G. lxxv. 22, possibly a first thought for the work.

p. 22. An unrecognized Symphony (Treble only) to some song in the key of A major. The fragments on the second and third lines, also at the end of the first line, probably belong to the Song in 'Siroe' (H.-G. lxxv. 98, 99). The last piece of Bass on the third line is evidently the same as printed in the third bar, p. 99 of H.-G.

p. 23. A first thought for the Solo, 'Impara a non temer dal mio constante amor,' ('Arminio,' H.-G. lxxxix. 92) very different from the published version. This Solo is continued for two bars on p. 24.

p. 24. Fragments of subjects.

On the top line is a Fugue subject (Treble) four bars in length, in the key of D minor, common time, with the first bar of the answer and counter-subject.

On the second line is the treble of the subject of a bourrée movement in the key of D minor, common time.

On the third line, two small fragments—semiquavers—of Tenor work in the key of A, marked '1' and '2.'

On the fourth and fifth lines is a piece of imitation in three parts in the key of B minor, three bars in length.

On the sixth line is the Treble of a movement in the key of F, in two parts, each marked with a repetition mark.

pp. 25—27. An unpublished Soprano Song—in three verses—with harpsichord accompaniment. 'Love's but the frailty of the mind, when 'tis not with ambition joyn'd.'—

p. 28 blank.

p. 29. An unpublished 'Hallelujah Amen' for Soprano, in the key of F, with harpsichord accompaniment.

p. 30 blank.

p. 31 blank.

p. 32—33. An unpublished 'Hallelujah Amen' for Soprano, in the key of F—a much more elaborate composition than that on p. 29—with harpsichord accompaniment.

p. 34 blank.

p. 35. An unrecognized Fugue subject and counter-subject—in the key of F, Treble and Bass—worked in double counterpoint.

At the bottom of this page are some figures written, such as 46, 40, 52, 37, 32a, as if either trying a pen or making notes.

p. 36. Cantata 'Mi palpita il cor,' one page only of this work as written for the Alto, and very different from that in H.-G. l. 153.

These two pages appear to be the thick Italian paper, and have a watermark something like 'C & I Honio.'

p. 37. An unpublished 'Gigue,' complete, in the key of B♭, $^{12}_{8}$ time, for Violin, Viola, and Violoncello.

p. 38. On the top line an unrecognized fragment (Treble) in the key of G major, five bars in length, $\frac{3}{4}$ time, it may be a first thought for the Solo, 'Se non ho l' idol mio scettro,' in 'Berenice,' H.-G. xc. 36, as the two following pieces belong to that opera. On lines 2—4 is the Treble only of the Gigue, belonging to the Overture of Berenice, and will be found in H.-G. xc. 4. Another copy of this Gigue will be found on the next page of this vol.

The small piece of Bass on line 5, belongs to the Solo 'Sù, Megera, Tisifone, Aletto!' in H.-G. xc. 45. The published version differs slightly from this.

The 'Allegro' on lines 6—10 belongs to 'Giustino,' and will be found in H.-G. lxxxiii. 37. In the printed copy the Recit. (of which the 'Vano' in the MS. is the end), and the following Allegro appear as two distinct movements, but Handel probably intended them to be performed (as here written) as one movement, with no break between.

p. 39. 'Gigue, presto.' Portions of the letters in the following direction have been cut away by previous binders, but enough is left to clearly show its purport, 'a l' overture del opera de Berenice.' This Gigue is the same as printed in H.-G. xc. 4.

On the lower line of this page is an unrecognized Fugue subject, answer, and counter-subject, in the key of D minor.

p. 40 blank.

pp. 41—44. 'Angelico splendor,' an incomplete and at present unpublished Soprano Solo performed at one of the early performances of 'Israel in Egypt.'

p. 45. 'Vanne, che piu ti miro,' an incomplete copy of the air from 'Faramondo,' printed in H.-G. xci. 19. This copy, which is continued on the fourth and fifth lines of the next page, is very different from the published version; it may possibly have been a first thought for the work.

At the bottom of the page is written 'Mr Duval medecin in Poland Street.' This might be the address of a medical man, as Handel was very ill at the time of writing Faramondo, i.e. in 1737.

p. 46. The piece marked 'N B' on the three top lines and continued at the end of lines 4 and 5, is a portion of the Solo 'Non ingannarmi, nò, conforto del mio sen,' and will be found in Faramondo, H.-G. xci. 57, line 3.

On line 6, is a small fragment (one bar) of a Solo in the Opera 'Serse,' 'Io le dirò che l' amo,' in the key of B♭, printed in H.-G. xcii. 14, in the key of G.

Also on line 6 is an unrecognized Fugue subject, answer, and counter-subject in the key of D.

pp. 47—50. Part of an unrecognized Overture, appears to be written for Oboes and Strings. It may belong to one of the revisions of 'Triumph of Time and Truth.'

pp. 51—53. An unpublished Chorus for S A T B, with accompaniments for two Violins, Bassi, and Horns in G.

No words. It is based on the organ Concerto in B♭ (H.-G. xxviii. 107), and appears to be complete, as the number of the bars '35' is added twice at the end. The Horn parts are written (below the Bassi, as if they were an after-thought) on pp. 52 and 53 only.

On the three lower lines of p. 51, are studies for some chorus (not connected with the one above), seemingly for Soprano and Bass, and two Traverso Flutes, in the key of D, $\frac{6}{4}$ time. The words 'ever faithfull' have been crossed out.

On the lower line of p. 52 is a subject for imitation in three parts, in the key of D, for Sopranos, the words 'and thy mercies' crossed out. At the end of this chorus on p. 52, a signature or a date to the composition has evidently been cut away.

p. 54. An 'Adagio' and 'Allegro' from some unpublished Sonata, evidently for a Violin and Harpsichord, in the key of A (with the signature of two sharps).

pp. 55—58. Four pages of $11\frac{1}{2}'' \times 9\frac{1}{4}''$.

p. 55. Violin part 'con sordini' of a 'Larghetto' movement, commencing 'Pronto ti dico,' and another—seemingly the same music—'Andiam vicini andiam,' both pieces in Smith's writing.

A complete 'Allegro,' unpublished, in the key of G, for Violin Solo, above the top line of which Handel has pencilled '1738.'

p. 56. A complete unpublished 'Allegro' in the key of C, for two Violins dated '25 Agost 1738,' '24 Agost' and a German word underneath crossed out.

p. 57 blank.

p. 58. Subject for Fugue in the key of B♭, with a repeat mark for the second bar, very similar to the subject of the Allegro in the key of F, H.-G. xxvii. 191.

From a small piece of this last leaf left by the former binder, it is seen that this paper was larger than at present.

p. 59. $9'' \times 11\frac{1}{2}''$. A soloist's copy of an Air to be found in 'Imeneo,' H.-G. xciii. 8. The words here, 'Nel passar da un laccio al' altro sospirar,' are entirely different from those printed.

p. 60. 'Sarab.' The Saraband and Gigue of the II. Suite in the Third Collection, H.-G. ii. 130.

Another copy of these two movements will be found in pp. 35 and 37, 261.

p. 61. Fragments and subjects connected with the Concertos and works of that character.

Lines 1 and 2. An unrecognized subject of an Allegro in the key of G, Treble and Bass.

Line 3. Four subjects for different movements. The first in E minor, is the subject of the Larghetto of the 3rd Concerto, H.-G. xxx. 31. The second, also in E minor, is the subject of the Allegro in the same Concerto, H.-G. xxx. 34. The third, in G major, is the subject of the Polonaise in the same Concerto, H.-G. xxx. 40. The fourth is an unrecognized Fugue subject for Soprano, in the key of D major.

Line 4. A fragment of Treble in the key of G, appears to be of the same character as some of the solo passages in the Polonaise referred to previously.

Lines 5—6. Evidently belonging to the above Polonaise, similar passages appearing in H.-G. xxx. 41.

Lines 7—8. Four fragments, Treble and Bass.

The first, in the key of B♭, is possibly a first thought for the Concerto in A minor, H.-G. xxx. 46.

The second fragment, in B♭ major, triple time, one bar and a beat, is at present unrecognized. The same with regard to the third fragment (one bar) in common time.

The fourth fragment may belong to the Allegro in H.-G. xxx. 178.

Lines 9—10. A fragment of two bars and a half connected with the Andante in H.-G. xxx. 100.

p. 62. Lines 1—2. Four bars of chords, as if trying progressions or series of chords on which to found a Recit. or some such work as the Larghetto in the Ode for S. Cecilia's Day, H.-G. xxiii. 6. The fragment of Treble, in the key of A, is connected with the Solo 'Sharp Violins proclaim,' on top line of p. 44 of H.-G.

Line 3. A first thought for the Soprano Solo 'As from the power of sacred lays,' H.-G. xxiii. 57.

Line 4. Fugue—subject, answer, and counter-subject—in the key of A, probably the first thought for the subject on the next line.

Line 5. Fugue subject as used in the Concerto in G, H.-G. xxx. 8.

Lines 6—7. Two fragments evidently connected with the working of the above subject, in that movement.

Lines 8—9. Four bars, unrecognized, of the beginning of a $\frac{6}{8}$ movement, in the key of G minor.

p. 63. A pencil fragment, unrecognized, in the key of G minor.

p. 64. Lines 1—2. Eight bars, Treble and Bass, of the commencement of some Allegro, in the key of G major, at present unrecognized.

Lines 3—9. The Treble and Bass of the 'March,' as used in the Ode for S. Cecilia's Day, H.-G. xxiii. 38. The Bass is not complete.

p. 65. An unrecognized Symphony to a Song for Alto, orchestrated for Strings and Hautbois, in the key of G.

p. 66 blank.

p. 67. Incomplete unrecognized Air for Soprano, in the key of G, $\frac{6}{8}$ time, 'Si crudel tornera.'

p. 68 blank.

263.

30 H 13. p. 1 ($9\frac{1}{16}'' \times 11\frac{1}{16}''$). 'Air,' in the key of C, common time, marked in the right-hand corner 'No. 1,' at present unpublished.

p. 2 blank.

p. 3. 'Passepied,' in the key of C, triple time, marked 'No. 2,' at present unpublished. This and the previous 'Air' were probably movements of a Suite.

p. 4 blank.

p. 5. An unpublished movement complete, in the key of G, common time.

p. 6 blank.

p. 7. 'Sonatina,' in the key of B♭, common time, H.-G. ii. 150. This may be the first movement of a Sonatina, the others being lost.

p. 8 blank.

pp. 9—12. The first three movements of Sonata VIII, H.-G. xxvii. 29. The 'Largo' for the first movement is not in the printed copy. The MS. shows careful revision. It differs in a few cases from the published copy.

pp. 13—17. Incomplete copy of Sonata VII (the first move-

ment absent, the second incomplete, the 3rd, 4th, and 5th movements as printed), H.-G. xxvii. 25. The MS. commences on the lower line of p. 26, H.-G. xxvii. 25.

p. 18 blank.

p. 19. A 'Gigue,' in the key of F, undoubtedly belonging to one of the Suites, but at present unpublished. There are several pencil additions, apparently in a later hand.

p. 20 blank.

p. 21. 'Sonata a Flauto e Cembalo,' the first three bars of Sonata No. IV. H.-G. xxvii. 15.

The Minuet in D minor will be found in the key of B minor in H.-G. xxvii. 36. The two copies (i.e. MS. and printed) differ slightly in bar 12.

p. 22. A complete movement in the key of D minor, common time, unpublished.

pp. 23—24. A complete unpublished movement—probably Allemande—in the key of F major, common time.

p. 25. 'Allemande.' The first movement of Suite No. 2, Set III. H.-G. ii. 128.

p. 26 blank.

p. 27. 'Courante' belonging to the same Suite as the above 'Allemande,' printed in H.-G. ii. 129. In bars 18 and 19 there is an important difference.

p. 28 blank.

p. 29. An unpublished movement in the key of D.

p. 30 blank.

p. 31. 'Harpeg°.' An unpublished movement, probably the Prelude to a Suite; a piece written in the same manner is printed as a prelude to the 1st Suite, II Collection, H.-G. ii. 63.

p. 32 blank.

pp. 33—34. The movement as printed H.-G. xxvii. 131, where it is named 'Capriccio,' for what reason does not appear. It was probably intended as a 1st movement to a Suite or some such work. The leading idea of the movement is used in Alexander's Feast, and will be found in H.-G. xii. 91.

pp. 35—36. 'Allemande' as printed in H.-G. ii. 15.

p. 37 ($11\frac{1}{2}'' \times 9\frac{5}{16}''$). 'Allemande' (incomplete) as above, H.-G. ii. 15. This copy has an alteration in bar 8.

pp. 38, 39 blank.

p. 40. 'Allemande,' H.-G. ii. 28. On the lower line of this

page are written eight bars of the Sarabande belonging to the same suite as the above Allemande; these are to be found on the lower line of p. 30, H.-G. ii.

p. 41 ($9\frac{1}{16}'' \times 11\frac{9}{16}''$). 'Fuge' in F. The last nine bars of the Fugue in the second Suite, as printed H.-G. ii. 11. This MS. is signed 'Fine. G. F. Handel,' the number of bars, '51,' is also added. It is apparent from the words 'Segue l' allegro' being crossed out at the end of the movement, that at first the Fugue was intended to be followed by an Allegro —probably that on the next page, whereas in the printed copy (H.-G.) the Fugue ends the Suite.

p. 42. 'Allegro' in F, signed 'Fine. G. F. Handel.' This movement, although crossed out, is the same (with the exception of a few notes) as that printed in H.-G. ii. 142, and called 'Courante.' This movement was intended originally to follow the Fugue on the previous page, and end the Suite.

pp. 43—45. A part of Sonata VI, H.-G. xxvii. 192. In the preface to the Vol. of Chamber music referred to, Dr Chrysander says the original manuscript of only a part of this Sonata is preserved; these three pages probably complete the MS. They are the same as printed, and 'Fine' is written at the end. The 'Andante' on the lower line of p. 43 is also used in the well-known organ Concerto, No. 1 of the 1st set, H.-G. xxviii. 18, in the key of G.

p. 46 blank.

p. 47. Serse. The two top lines of this page are studies for the Air 'Và godendo vezzoso e bello,' H.-G. xcii. 12. The eight bars on line 2 are an improvement of the second part of the Air on the top line. The printed version is different from both of these.

Lines 3—10 are the Treble and Bass of the Gigue (on p. 5 of H.-G.) and show how carefully Handel altered and improved his works.

The small pieces of Treble and Bass on lines 1 and 2 are a new ending to the first part of the Gigue; a similar improvement will be seen on lines 7—10, at the end of the second part.

p. 48 blank.

pp. 49—53. A series of movements in various stages of preparation previous to insertion in any definite work.

p. 49. Lines 1 and 2. 'Gavot' Treble only, in the key of G,

bearing marks of extensive alterations. This Gavotte will be found in the key of A in the Opera Arianna (H.-G. lxxxiii. 41), also as the last movement of the 1st Sonata or Trio for two Violins and Harpsichord (H.-G. xxvii. 160). The MS. establishes the fact that the published ending is the original version.

Line 2. The Treble of an unidentified Minuet in the key of G, the last note of which has been cut away by a previous binder.

Lines 3—5. 'Musette.' The Treble only (with alterations) practically the same as printed in 'Ariodante' (H.-G. lxxxv. 59). Two other movements very similar in character are on pp. 52 and 62 of this vol.

Lines 6—8. 'Minuet, Act 2,' evidently for Violin, Viola, and Cello, in the key of C minor, at present unidentified.

Lines 9, 10. 'Gavotte,' Treble and Bass only in the key of B♭, at present unidentified. At the side is written 'NB 3 Act,' which shows that the movement was inserted in some work.

p. 50. Line 1. The Treble of a Minuet in the key of A minor. This movement is used in the Overture and the Final Chorus of Arminio. The first part is used (with a slightly different ending) in the key of G minor in the Final Chorus 'A capir tante dolcezze,' H.-G. lxxxix. 103. The Second is used in the Minuet of the Overture in the key of B minor, and will be found in H.-G. lxxxix. 4.

Lines 1, 2. The Treble of an unidentified Minuet in the key of A.

Lines 3, 4. The Treble and Bass of an incomplete 'Air de Luteur' in the key of A minor, marked 'Pesament,' about 15 bars in length.

p. 51. Lines 1—3. The Treble (the Bass line only having key and time signature) of an unidentified incomplete 'Rondeau,' in the key of E minor.

Lines 3—9. The Treble and Bass incomplete of 'Rondeau' inserted in Ariodante, H.-G. lxxxv. 96.

p. 52. On line 1 (and continued on line 6) is the Treble of a Musette in the key of B♭. A slightly different version of this Air will be found on p. 62 of this vol. in the key of G. This was evidently a first thought for the work, and intended to be written for 2 Violins, Viola, and Bass.

On lines 2—4 and continued on 5, 6 and 10 is the Symphony to some song or Chorus, at present unidentified, in the key of F, written for 'Hautbois and Bassons,' the last note of which is marked 'Tutti.'

On lines 7 and 8 is a piece of Treble; although the signature appears to be in the key of C, the music is certainly in the key of F and is undoubtedly connected with the fragment on lines 2—6 and 10.

p. 53 blank.

p. 54. On lines 1—6 is the first sketch of a March, properly written out and inscribed 'Marche Allegro,' on lines 7 and 8. The Treble only is written.

p. 55. 'Marche Allegro' complete for 'Hautbois, Tromb. and Bassons,' in the key of D, at present unpublished. Identical with that on the page preceding. It is undoubtedly based on the Chorus 'Dia si lode in cielo, in terra' in 'La Resurrezione,' composed in 1708, H.-G. xxxix. 76, and may have formed part of the Firework Music.

p. 56 blank.

p. 57. 'Marche,' complete in the key of G, at present unpublished. It seems to be written for 2 Violins and a Bass.

p. 58. Studies for the Messiah. This page has been photographed and will be published in the H.-G. facsimile edition of that work.

Line 1. A study for 'He was despised.'

In actual notes it is very similar to the printed version, but in regard to time it is very different. It commences on the fourth quaver (with eight in a bar), the word 'was' thus occurring on the *secondary* accent, but in the printed copy the air commences on the eighth quaver and throws the *principal* accent on the word 'was.' The whole of this fragment differs from the printed version in this one respect, and the only portion not used is the final cadence.

Line 2. A subject in crotchets, written in the key of F for Soprano with the words 'Let all the Angels' crossed out, and others 'And cast away' added, probably indicating that it was intended as a part of the Chorus 'Let us break their bonds.'

Line 3. The same subject as above written and lengthened in quavers for Tenor, with the words 'Let all the angels of the

Lord' crossed out and 'And cast away their yokes from us' added.

The first seven notes of these subjects differ from those used in the well-known chorus 'Let all the angels of God' very slightly, the difference being in the first three notes. In the MS. the phrase begins on the Dominant, goes down to the Tonic and returns up to the Dominant. In the printed version it begins on the Dominant, rises to the Tonic, and goes down to the Dominant. The words are also slightly different. Here they are 'Let all the angels of the Lord,' while they are printed as 'Let all the angels of God.' There is also a great similarity between the second bar of the subject on line 3 and that on the next line, viz. Amen Chorus.

Lines 4—6 and continued on 8 and 9. An incomplete exposition of the subject of the 'Amen' Chorus, very different from the printed version. Preparation is made for the four voices, but only three take part in the work. The Soprano leads off followed by the Alto, then the Tenor comes in with the subject. This is the very opposite of the plan adopted in the finished work.

On line 8 is a piece of Treble in the key of A minor above which is written—Der arme Irische Junge ('The poor Irish boy'). This was probably written during Handel's stay in Dublin, and from the word 'Ballet' being written underneath, he may have intended using it as a dance tune in some composition. Did he use it in the Forest Music?

At the bottom of this page is written:—

'This is a most curious and interesting page as it contains the *first germ* of two of the very finest compositions that Handel ever wrote, viz. the song "He was despised" and the "Amen" Chorus in the Messiah. The original MS. of the complete Oratorio is in the King's Library. V. N. 1830.'

This was written by Vincent Novello, who is wrong in stating that the original MS. in the Royal collection is complete.

pp. 59—66. A series of movements evidently intended for insertion in some work at present unidentified.

pp. 59, 60. A complete movement in the key of G for Strings, Hautbois, and Horns, marked 'No. 9', at present unpublished.

p. 61. A complete movement in the key of C minor, for Strings and Hautbois, at present unpublished, evidently used in the 2nd act of some work. It is marked 'A 2. No. 10.'

pp. 62, 63. 'Musette' in the key of G major for Strings and Flutes, marked 'No. 11,' at present unpublished by the H.-G. It is published in No. 5, p. 86, of Novello's Pianoforte Handel Albums. The Treble of this movement will be found in B flat on p. 52 of this Vol. At the end a direction is given for a Minuet in the key of G to follow.

p. 64 blank.

p. 65. A movement in the key of E minor, printed as a Gavotte in H.-G. xxvii. 171. It is marked 'Tutti. Act 3. No. 14.'

p. 66. A movement for Violin, Violas, and Bassi, in the key of A, marked 'No. 15,' at present unpublished.

p. 67. An unpublished Symphony in the key of E♭ for Strings, very similar to a symphony on p. 88 of 'Atalanta.'

p. 68 blank.

p. 69. A page of fragments connected with some Oratorio. At the top is written 'The Book of Kings, Ahab, Jezabel, Naboth, the Profet Elija.'

Lines 1—5. A short Soprano Solo in the key of A with Italian words.

Lines 5—8. A Treble and Bass in the key of B minor marked 'Alla.'

Lines 9 and 10. A portion of a Recit. for Soprano, continued below the line. The Bass to this Recit. is written in the right-hand corner and margin.

p. 70. Lines 1—4. A piece of canonic imitation for Soprano, Alto, Tenor and Bass, in the key of F♯ minor. There is a great similarity between the subject of this fragment and that of the Ground Bass in the Oratorio Susanna (H.-G. i. 8).

Lines 5—8. A movement of 27 bars, apparently complete, in the key of A minor, for two Sopranos and Bass.

pp. 71 and 72. Two pages with the lower lines torn off.

p. 71. On lines 1—3, and a portion of 4 and 5, is the Treble and Bass of some unidentified Soprano Air to the words

'sdegnata sei' (?) in the key of E♭. On line 4 is an incomplete exposition (in three parts) of a Fugue in the key of B♭. On line 6 the Treble and Bass of a movement of the character of a Minuet. The Treble of the second part is continued at the end of line 5.

p. 72. Probably studies or the commencements of movements for one of the later revisions of 'Il Pastor Fido,' Mirtillo being one of the Soprano characters in that work. Some of the Clefs and words of the Recits. on this page are written by Smith, but all the music is by Handel.

On lines 1 and 2 is a Recit. for 'Mirtillo' in 'Atto 6° scena 7ª' to the words 'È felice chi puote amar,' &c. On line 3 is four bars Treble only, of a movement in the key of F, $\frac{3}{2}$ time.

On the middle of lines 3 and 4 is the commencement of a movement (Treble and Bass) in the key of D minor; the Treble is continued at the latter end of line 6, the Bass to the same being on line 8.

At the end of lines 3 and 4 is the Treble and Bass of a movement in the key of D major, $\frac{6}{8}$ time. The Treble is continued, and the end marked 'Da Capo' on line 4, the Bass to which is—for the first three bars—on line 5 and the remainder on line 6.

On lines 5—8 is a complete Recit. for Alto to the words 'Quell' via chè destai, inutile non è so altro il mio amore,' &c. This is a most interesting page as showing how Handel worked. The second version of 'Il Pastor Fido' yet to be issued by the H.-G. will throw light on the use he made of the material here jotted down.

p. 73. A small piece of paper ($8\frac{1}{2}'' \times 5\frac{5}{8}''$), appears to be a part of a Quarto page, containing two fragments. The first is the commencement of the Solo 'Quanto mai felici siete,' in Ezio H.-G. lxxx. 18. The second fragment of six bars in the key of F, Treble and Bass, is at present unidentified.

p. 74 blank.

pp. 75, 76. Two pages of fragments. Three of them are undoubtedly from Jephtha: probably they were all written for insertion in that work.

p. 75. Lines 1 and 2. A fragment, three bars in length, Treble and Bass in the key of E minor. At the end of

these lines is another fragment, six bars in length, with the same beginning, and based on the previous one, of which it is evidently an improvement; it seems to finish on an imperfect cadence, with a repetition mark at the end.

Another study with this same idea will be seen at the end of lines 5, 6, 7 and 8 in the key of G minor, but extended to ten bars in length, and ending in the key of B♭ major, showing it to be only half of the movement. These various fragments may be the preparation for the Gavotte to the words 'Welcome as the cheerful light' in Jephtha, H.-G. xliv. 140.

Lines 3 and 4. A fragment in the key of E minor, four bars in length, not connected with the above. The last two bars are written twice, with an alteration.

Lines 5 and 6. An incomplete fragment, eleven bars in length, Treble and Bass, evidently the first thought for the Minuet in Jephtha, H.-G. xliv. 6. This fragment is in the key of E minor but in the final form the key is G minor.

Lines 7 and 8. Six bars in the key of A major, the first idea for the symphony in the key of F, H.-G. xliv. 123, to the Aria 'His mighty arm.'

Lines 9 and 10. Four studies of the Fugue subject and counter-subject used in the Chorus 'How dark' to the words 'No certain bliss,' H.-G. xliv. 181.

p. 76. A series of fragments having the appearance of being Symphonies to various movements.

Line 1. A short piece of Treble, three bars in length in the key of F.

Lines 2 and 3. 'Larghetto' five bars in length in the key of B minor, similar in character to that in Theodora, H.-G. viii. 52.

Lines 4 and 5. The commencement of a Fugue, Treble and Bass, of about 10 bars in length, in the key of A, with a correction or improvement of bar 3 written in the left hand margin.

Lines 6 and 7. A symphony, Treble and Bass, to a song in the key of G minor, about six bars in length.

Lines 8 and 9. The beginning of an 'Adagio' about 9 bars in length, Treble and Bass. Also, about ten bars of a fragment of Treble and Bass in the key of E minor, similar

in character to the Minuet in Jephtha. This fragment finishes with a perfect cadence.

Line 10. The exposition of a Fugue in four parts in the key of D, the end of which is written in the Tenor Clef. There appears to be a signature written here, but the music is written over it.

p. 77. Lines 1—4. The part for the 'corno 2do' in G of the 'Marche' in Judas Maccabeus H.-G. xxii. 189. This piece is written by Smith evidently for use in performance.

Lines 5—9. A complete 'Minuet by Mr Handel' in the key of G for Oboes, Horns and Bassoon, at present unpublished.

p. 78. A 'corno 2do' part in the key of D (in Smith's writing) of a 'March,' the studies for which will be found p. 34 of the Vol. of Italian Cantatas 252. This copy proves that the March was performed as an independent piece; at present it seems to be unpublished.

p. 79. Part of the Soprano Solo 'Banish Love from thy breast,' in Hercules, H.-G. iv. 140, with accompaniment for Violins (in unison) and Bassi: differing from the final form.

p. 80. A complete but unpublished 'Minuet' in the key of D, Treble and Bass.

p. 81 blank.

p. 82. A Chorale 'Jesu meine Freude,' harmonized in three parts, with short interludes between the lines; the subject or Canto Fermo of the Chorale is in the Alto. On lines 5 and 6 is a small fragment of two bars marked '2' and ending with a perfect cadence in the key of G minor. This latter may be a second ending of the Chorale.

pp. 83—90. Handel's copy of a Mass or parts of a Mass by Habermann, (a MS. copy of which is in the Buckingham Palace Library?) This work he used largely in the composition of 'Jephtha,' as a comparison of this MS. with the facsimile of the autograph of Jephtha as issued by Dr Chrysander will show.

p. 83 is embodied in the Chorus 'No more to Ammon's God and King,' on p. 16 of the facsimile.

pp. 84 and 85 are used in the Bass Solo 'Pour forth no more unheeded prayers,' on p. 11 of the facsimile. Habermann's work is evidently—from the clefs, etc., a Chorus

for S. A. T. B. in the key of A, while Handel has used the same idea for Bass Solo in the key of F.

The alteration Handel has made in the first bar of the Canto part (at the end of line 3 on p. 84) can be easily traced in the facsimile at the first bar of the Solo. This, and another alteration of the last three bars on the Tenor and Alto line, were, to judge from the appearance of the ink, done when the work was actually being used as the basis of Jephtha.

pp. 86 and 87. A movement 'Kyrie Eleison' in the key of D, for strings, flutes, organ and voices, the subject of which will be found in the Chorus 'O God, behold our sore distress' on p. 64 of the facsimile. On the lower line of this page Handel has varied the subject, although he does not appear to have used the variation in the work itself.

pp. 88 and 89. An 'Allegro' movement in the key of D for strings, flutes, organ and voices, extensively used in the Chorus 'Chemosh no more' on p. 21 of the facsimile.

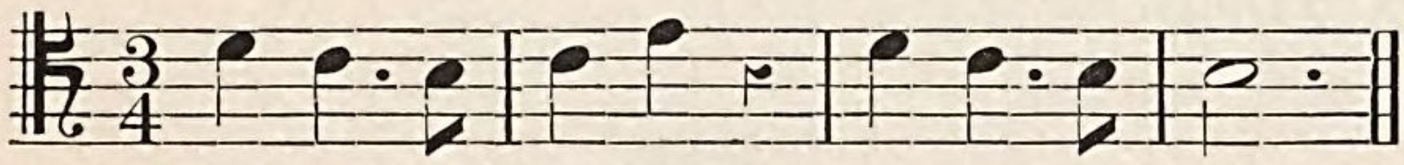
p. 90. An 'Alla breve' movement in the key of D, for the same voices and instruments as the previous parts; above the top line Handel has written, 'Theme sublime of endless praise,' and he has used this subject to those words on p. 234 of the facsimile.

There are extensive alterations in this copy of Habermann's work which lead one to imagine that copying was not Handel's strong point.

p. 91 blank.

p. 92. A short fragment (Treble and Bass) of three bars in the key of A. It appears to be a short piece of accompaniment.

p. 93. A copy of one of the London cries. At the top of the page is written 'John Shaw, near a brandy shop St Giles's in Tyburn Road, sells matches about.'



There are also some words written with pencil. The whole page has the appearance of having been doubled up, and (probably) carried in the pocket. The plan of the page is

here given, with a copy of such of the notes as could be read.

The note about John Shaw.	
(*a*)	*Carboroug(h)* James ..... Wh..... James .... Esq. ..... (*a*)
(*a*) are marks caused by doubling the page. (*a*)	kipworth lanville yor wright at Lord Walpools.

p. 94. A page of pencil notes. On the four lowest lines, is a piece at present unidentified, and written with the paper turned the wrong way uppermost, in the key of F, for Soprano, which appears to end with the words 'L' alma resstera.' This may be connected with the Solo in 'Olibrio,' (258, page 75).

Up the left hand side of the page is written—'stanza armata(?) l' alma resistera, a Genoa nell De*mo*fonte (? Demofoonte) 1753 Opera Arie scritte.' This page may possibly throw some light upon the supposed blindness of Handel, an affliction said to have overtaken him early in 1753 (Jan. 17, 1753, the papers announced that fact; see Schoelcher's *Life of Handel*, p. 321).

264.

30 H 14. p. 1. ($11\frac{1}{2}'' \times 9\frac{1}{4}''$). Lines 1—4. The final 'Ritornello' 8 bars only of a Concerto in the key of G, for Strings, Oboes, and Flutes. At the top of the page is written 'Concerto tacet | Adagio tacet | Allegro tacet | .' This probably

means that the Concerto was to consist of three movements (although such is not Handel's usual method of treating that Form) and that this 'Ritornello' which is here marked 'Fine' concluded the work. Why the word 'tacet' is applied to all three movements it is not possible to say; it is difficult to believe that the instruments here written for were to remain silent during the whole of the work until the final eight bars, although everything points to that idea. On line 5 is written again, 'Concerto tacet | Adagio tacet | .' On line 6 is written a Bass with the direction 'repetatur ad libitum' showing that it was to be treated as a Ground Bass. Probably this was intended for the first movement of the Concerto; the second movement (from the key signature towards the end of line 6) was to be in the key of B♭, and to the third movement (Allegro) the Ritornello above referred to (which in itself is based on the Ground Bass) was to form a final Tutti—the last bar (of Bass) on line 6, with the reference mark, unmistakably showing that it was to follow the movement in B flat.

Line 7 and 9. This Treble is the first thought for the Larghetto in H.-G. xxx. 126, (Grand Concertos).

p. 2 blank.

pp. 3—6 ($9\frac{1}{8}'' \times 11\frac{5}{8}''$). The Concertino (or Solo Instruments) copy of the Allegro in the first of the Grand Concertos, published with a few slight differences in H.-G. xxx. 8. There is no pause before the last two bars as printed, but there is a mark in the Bass which may mean that some alteration was intended.

p. 7. A movement from one of the Concertos—probably the organ part—H.-G. xxviii. (Organ Concertos), 139.

p. 8. Lines 1—4. Two pencil fragments in the key of B♭, connected with the Allegro in the key of A, H.-G. xxx. (Grand Concertos), 162.

pp. 9—14. Six pages of the well-known Concerto in D, No. 5 of the Twelve Grand Concertos, also used as the Overture to St Cecilia's Day.

This copy has Hautbois parts, which Dr Chrysander implies (in the preface to the H.-G. edition of these works) were not added to this and the next movement. It also bears marks of extensive alterations.

It commences at bar 8 of H.-G. xxx. 73, and continues as printed to the end of the Concerto.

The passages of String parts crossed out on p. 9 marked 'C,' and p. 12 marked 'D,' will be found written as published in H.-G. xxx. under those letters on p. 13. The Oboe parts of these altered portions are not written with the improved string parts, but remain in their proper places on pp. 9 and 12, showing that they were an after-thought and were added even after the work had undergone reconstruction.

From the signature on p. 12, 'Fine,'

G. F. Handel
Octo^br 10
1739
☿

it is probable that this Allegro was written for the Ode to St Cecilia and the 'Minuet' (on p. 13) added ultimately, although this is not the Minuet published in the H.-G. edition of that work.

The earlier part of this Concerto appears to be in Buckingham Palace Library (see Rockstro's *Life of Handel*, p. 331).

pp. 15 and 16 ($9\frac{1}{16}'' \times 11''$). A different version of the latter part of the 1st movement (Allegro) of the Organ Concerto No. 3, H.-G. xxviii. 102. From the number of the bars being written at the end of the lines and movement, it appears to have been complete and finished, although it differs greatly from the published version.

At the end of this movement on p. 16 is written the first line of a well-known German Chorale (used by Bach in his Passions) with four lines in German written under it :

.....(two words)
nun ruhen alle Wälder
euch auch nun meine lieben
lasst nicht gar nicht betrüben.

On line 9 of this page is another unidentified fragment for Soprano in the key of G, with the German text added. It appears to be a subject from a Chorale.

The text is as follows :—

'und singen mit den himels heer
heilig, heilig ist gott der herr
den mund zum lobe dein.

Verni. (?)

pp. 17—23 ($9\frac{1}{16}'' \times 11\frac{1}{2}''$). The Concertino parts complete (for two Clarinets and Corno di Caccia) of an 'Overture' in five movements. The 1st 'Largo' in D; 2nd 'Allegro ma non troppo' in D; 3rd 'Larghetto' in D; 4th marked 'Andante Allegro;' evidently the first intention was to have an Allegro, but eventually the Andante was added instead; 5th 'Allegro' in D, the word 'Menuet' crossed out.

This appears to be the only instance in existence of Handel's using the Clarinet. At present this work is unpublished.

The String parts of this work are not at present forthcoming: it is to be hoped that they will be found in some of the Libraries containing Handel's MSS., so as to enable the performance and publication of this important composition to be undertaken. It was probably written about 1740.

p. 24 blank.

pp. 25—27 ($11\frac{1}{2}'' \times 9\frac{5}{16}''$). A portion of the conducting score written by Smith, of the Organ Concerto No. 5, in F. It will be found commencing at the last two bars of H.-G. xxviii. 61.

Handel has added in pencil, the words 'ad libitum' previous to the entry of the Tutti parts, showing that at this point he would begin his improvisation.

p. 28 blank.

pp. 29—36 ($9\frac{1}{16}'' \times 11\frac{9}{16}''$). 'Concerto' in D minor.

An arrangement of the first movement of the Concerto in H.-G. xxviii. 115, similar in character, but very different in orchestration. The Instruments here used are 2 Violins, Viola, 2 Cellos, and 'Violoni Grossi,' 2 Bassoons and 2 Organs. The 2 Organs appear to be used, one as a Solo, the other as a Chorus or Tutti Instrument.

pp. 37—44 ($9\frac{1}{2}'' \times 11\frac{3}{4}''$). A copy (written by Smith) of the Concerto movement as on the previous pages 29–36 of this Vol. with pencil alterations written by Handel. The first, on p. 39, shows that it was at one time intended to finish the movement at that point. The second, on p. 43, is an inserted cadence marked 'Adagio' reducing the length of the movement by seven bars. This pencilled ending was eventually accepted as the finished version of the work and printed in H.-G. xxviii. 117.

pp. 45—60 ($9\frac{1}{16}'' \times 11\frac{5}{8}''$). Portions of an 'Overture' for

Double Orchestra of Wind Instruments, they may have formed pieces of the 'Firework Music' written in 1749, or the Double Concerto in F, both of which works are published in H.-G. xlvii.

pp. 45, 46. The 1st movement or Adagio, written for 'Chorus 1 and 2' of Horns, Oboes and Bassoons. This movement was published by Arnold—in a very incomplete state—in 1797 but up to the present it has not been issued by the H.-G.

Dr Chrysander in the preface to H.-G. xlvii. says 'the music was written for wind instruments;' and he implies that the String parts 'were written by Handel apparently subsequently,' this view is borne out by this MS., for the String parts to this movement will be found on p. 55 of this Vol., and the Organ part—in much later writing—on p. 57. The work was undoubtedly intended to be—in its final state—an Overture or Concerto for Organ, Strings and two Choruses of Wind Instruments.

pp. 47—54. The continuation of the 'Allegro ma non troppo' the loss of which caused the publication of H.-G. xlvii. to be incomplete, finishing as it does with the *first two bars* of this movement. Dr Chrysander in speaking of the Double Concerto in F, published in H.-G. xlvii., says —in the preface to that part—'It consists of nine distinct movements and leads on to a tenth, which, after two bars, given on p. 231, suddenly breaks off; so that notwithstanding its great length it is not preserved complete.' And again, 'The autograph ends at the end of a page and a sheet; more must therefore have been in existence which is now lost.'

The continuation supposed to be lost is in these eight pages. The autograph of the published part of the work is in the Buckingham Palace Library, and is written on quarto paper; here it is continued on oblong paper.

p. 54. The last four bars of the Allegro ma non troppo and an 'Adagio senza Corno di Caccia,' for Oboes and Strings. The Viola part of which will be found on p. 56.

The 'NB e Viola' at the commencement of line 8, is a reference to the Viola part also to be found on line 5, p. 56.

p. 55. 'Li Violini per l' Overture.' The String parts to the movement for Wind Instruments on pp. 45 and 46. At the

end of this is written a $\frac{3}{4}$ time signature for all the Strings and 'Segue. doppo questa tripla. seg." also a part of the word Volti cut by a previous binder.

p. 56. The String parts of the Tutti of the Allegro ma non troppo movement on pp. 47—54, commencing with 62 bars rest. These parts will therefore begin with the Wind parts at the top of p. 52, and continue to the end of the movement. The 'NB Viola' on line 5 belongs to line 8 on p. 54. The 'Viola' part in $\frac{3}{2}$ time belongs to the 'Adagio' on the same page. From the 'Segue Andante $\frac{3}{4}$ e poi Allegro $\frac{12}{8}$' being written at the end of this Adagio, it appears probable that these two movements were intended to follow.

p. 57. The Organ or Harpsichord part of the Adagio of which the String and Wind parts will be found on pp. 45 and 55. This writing is much later than that of the other parts of the work.

p. 58. Short pieces, possibly intended as subjects for improvisation, belonging to the various movements of the foregoing Concerto; the reference marks refer to the autograph copy of the Organ or Harpsichord part in the British Museum (Add. MSS. 30310).

pp. 59, 60 blank.

265.

N.B. The greater part of this volume is in Smith's handwriting. The autograph portions are noted as such.

6 I 15 pp. 1—7. 'Toccata. Per Cembalo. Del Sigr. Giorgio Federico Hendel.' An unpublished Toccata in the key of G, probably written during Handel's stay in Italy, at which time he spelt his name as here written.

p. 8 blank.

p. 9. The Treble and Bass of a movement used in the Overture of Il Pastor Fido (H.-G. lix. 1), and in the Fourth Organ Concerto, Set II. (H.-G. xxviii. 123). This copy appears to be a portion of the Organ Concerto.

pp. 10, 11. 'La Marche'—The well-known Dead March in Saul, written for the Harpsichord or Cembalo. Portions of this appear to be autograph.

p. 12. A piece of a Minuet movement unidentified, in the key of B♭.

pp. 13, 14. A vocalist's copy ('Cosroe') from Siroe, very different from that published in H.-G. lxxv. 71. Was the 'Scena 11' on p. 13, intended as an additional Scena to Act II. ?

pp. 15—20. 'Sono i colpi della sorte per un alma.'

An unpublished version of this Solo in Rodelinda (H.-G. lxx. 33), in the handwriting of Smith.

pp. 21, 22 blank.

pp. 23—27. A complete copy of Suite No. 1, Set III. in the handwriting of Smith, containing many ornaments not in the printed version H.-G. ii. 125. At the top of page 23 is the signature 'Del Sigr. G : F : Handel.'

p. 28 blank.

pp. 29—32. Another copy of the same Suite.

pp. 33—36. 'Overture di Flavio,' a copy written probably for the printer, as it is exactly the same as the edition of the work published by Wright, successor to Walsh, on p. 50 of 'Handel's Overtures,' and it differs slightly from that published by the H.-G.

p. 37 blank.

pp. 38—39. 'L' Allegro.' A 'Carillon' part in the key of G for the Solo 'Or let the merry bells ring round,' printed in the key of D in H.-G. vi. 67. This part is neither published nor referred to in the H.-G. edition.

p. 40 blank.

pp. 41—52. An Organ and Violoncello part of Grand Concerto No. 11, H.-G. xxx. 148.

pp. 41—47. The Organ, it appears, was only used in the 1st and 5th movements (Largo, Allegro).

p. 48 blank.

pp. 49—52. The Cello was used in the 1st, 4th and 5th movements (Largo, Andante, Allegro). Between the two last is a 'Grave' six bars long, not in the published version.

These parts, written by Smith, are probably an arrangement of the Grand Concerto for Organ and Strings, and were not intended to be used with the work as published by the H.-G.

pp. 53—60. In the preface to H.-G. v. (Athaliah) we read:—'At a later period Handel introduced several numbers from the 'Parnasso in Festa' (with other texts)

into Athaliah, and made important changes in the last part, both by omission and by the introduction of passages from the Chandos and Coronation Anthems.'

These pages are a Cello part for one of the performances when such alterations were introduced.

pp. 53—55. The Cello part of a portion of the Chorus 'Put thy trust in God' from the Chandos Anthem 'As pants the hart'; it will be found commencing at the last bar of H.-G. xxxiv. 269. The 'Alleluja' Chorus in Athaliah is the same as that in the Chandos Anthem, but the words 'Praise him' written on this page (53) prove that this Cello part belonged to the Chandos Anthem Chorus, and not to that of Athaliah.

The fact that the two top lines (the end of the Anthem) on p. 55 are crossed out, shows that it may have been intended at some other performance to commence with the next movement.

pp. 55—57. A Cello part of a shortened form of the Chorus 'The mighty pow'r' at p. 95 of Athaliah (H.-G.). It is shortened by the omission of the Alto Solo on p. 110—113 of H.-G.

pp. 57—59. 'Cor fedele spera sempre.' An unpublished Soprano Solo in the key of G minor, given at the second performance of 'Israel in Egypt' on April 11th 1739 (see Schoelcher's *Life of Handel*, p. 209).

p. 60. An unpublished Recit. 'Offra un Core devoto' for Soprano. Also a small portion of an unpublished Soprano Solo 'Bianco giglio' in the key of D.

pp. 61—66. Parts of another Cello part, possibly for Athaliah.

p. 61. The two top lines are the last few bars of the Alleluja Chorus—above referred to—on p. 55—as being in the Chandos Anthem or in Athaliah.

'Mi palpita.' An Air (very different from both the published versions H.-G. l. 153 and 161) for Soprano, in the key of F, and ending in the key of A minor, leading into the next Air ('Allegro').

pp. 62—65. 'La speranza la costanza' at present unpublished, referred to in Schoelcher's *Life of Handel* (p. 209) as having been given at the second performance of Israel in Egypt, and of which he says:—'"La speranza la costanza" *seems to*

be lost.' This copy has a pencil correction on p. 64 possibly by the composer.

p. 66. An unpublished Recit. 'Chi con core' for Soprano leading into some Air.

All this is in Smith's writing.

pp. 67—77. A Conducting Score, written by Smith, of an arrangement of the Concerto No. 10, H.-G. xxx. 133. The work as published consists of six movements, but in this MS. there are only three, viz. the 1st, 2nd and 6th. The last is written in the key of D minor, but published in D major. It is probably a mistake of Smith's, he having added a flat, instead of a sharp, to the signature.

p. 78 blank.

pp. 79—82. An arrangement, written by Smith, of the Allegro in the Overture to 'Giustino', very much shorter than that published H.-G. lxxxiii. 2. This may have been the original form of the work, ultimately lengthened and improved before publication.

pp. 83—89. A Conductor's Score—probably written by Smith, Junr.—of the first two movements of the Concerto III. published in H.-G. xxviii. 102, with the Organ Solo parts not written but marked 'ad libitum' implying that Handel improvised these Solos, having merely written the Tutti parts; but even these parts as here written do not agree with the published copy.

p. 90 blank.

pp. 91—93. 'Concerto in Otho.' The String parts of a Minuet (in the writing of Smith, Junr.) in the key of D. It does not appear to be published.

p. 94 blank.

pp. 95, 96. A 'Menuet' in the key of D minor (in the writing of Smith, Junr.), at present unpublished. The pencil marks on p. 96 are probably Handel's own writing.

pp. 97—102. An arrangement of the Allegro (in the writing of Smith, Junr.) in Concerto III., H.-G. xxviii. 41 for Hautbois, Bassoons and Contra Basso. It was probably used as an independent movement and not as a part of the Concerto. It is unpublished.

pp. 103, 104 blank.

pp. 105—108. A portion of an unidentified Soprano Solo, in the writing of Smith, Junr., to the words :—

'Future times record thy story
And with wonder sing thy name;
Great in wisdom, great in glory,
Thee all nations shall proclaim :'

with an accompaniment for Bassi and Cello obbligato.

PART II.

PRINTED MUSIC.

PART II. PRINTED MUSIC.

301.

23 F 5. Leo. Dixit Dominus in C (No. 27), edited by C. Villiers Stanford. Pf. Score. (Novello.)

302.

24 F 5. Buononcini. Cantatas, published by subscription. [1721.]

303.

22 G 8. Rameau. Ballet, 'Les Surprises de l'Amour.' Score. (Paris, Leclerc, etc. 1757). The rest of the set are in MS. See Nos. **59—65**.

304.

22 G 9. Geminiani. Sonatas, etc., arranged for harpsichord.

Le Prime Sonate. (Op. I.) Dedicated to Dorothea, Countess of Burlington. 1739.

Sonate. (Op. IV.) Dedicated to the Countess of Ossory. 1739.

Pièces de Clavecin, arranged by the composer. 1743.

The second collection of pieces, etc. (Mrs Johnson.) 1762.

305.

22 G 11. Corelli. Sonatas for two violins, violoncello, and bass, in score (Op. 1—4) edited by Dr Pepusch, forming Vol. I. of his edition of Corelli. (Walsh.) See **318**.

306.

22 G 12. Corelli. Twelve Concerti Grossi (see **320**) in score, revised by Dr Pepusch, and forming Vol. II. of his edition. (Walsh.)

307.

22 G 13. Corelli. Twelve Solos for a violin with thorough-bass for violoncello or harpsichord. (Op. 5.) (Walsh.)

308.

22 G 15. J. P. Duport. 'Six Sonates pour le Violoncelle composées é (*sic*) Dediées à Messire Fitzwilliam. Par J. P. Duport, de la musique de son Altesse Serenissime le Prince de Conty. Londres. Bremner.'

309.

23 G 1. Perez. Mattutino de' Morti for 5 part chorus, solos, and orchestra. Score. (Bremner.) See **104**. [1774.]

310.

23 G 3. Tartini. Twelve Solos for a violin and harpsichord or violoncello accompaniment. (Walsh.) Another copy in No. **311**.

311.

23 G 4. Compositions for violin by Tartini and Geminiani :—

Tartini. Sonata del Diavolo. (Hamilton.)

„ The Art of Bowing, or 50 variations on a subject of Corelli's with accompaniment for a bass. (Hamilton.)

„ XII Violin Solos. Solos for a violin (duplicate of No. **310**). (Walsh.)

Geminiani. XII Solos for a violin with accompaniment of violoncello or a harpsichord. (Walsh.)

„ The Art of Playing on the Violin, op. IX. (Preston.) 1751.

312.

23 G 5. Veracini. XII Sonate Accademiche a violino solo e basso, op. 2 (pubd. in London and Florence), 1744.

„ Canon for two sopranos, 'Ut relevet miserum.'

313.

23 G 6. Pepusch. XXIV Solos for a Violin with a Thorough Bass for the Harpsichord or Bass Violin. (Walsh.)

314.

23 G 7. Burney. Account of the Handel Commemoration. 1785. Presented by the author.

315.

23 G 18. Handel. Suites de Pieces (Vol. I. only). (Christ. Smith, 1720.)
See H.-G. ii. pref.

316.

23 G 19. Handel. Suites de Pieces (both vols.). (Walsh.) 1733. (The MS. part of this vol. is No. 79.)
„ Six Fugues or Voluntaries. (Fourth collection.) IIIe Ovarage[1] (Walsh, 1735).

317.

24 G 1. Handel. Suites de Pieces (both vols.). (Paris, Leclerc.)

318.

24 G 2—5. Sonatas by various composers, bound in separate parts :—
Handel. VI Sonates à deux violons, deux hautbois ou deux Flûtes traversières et Basse continue. Second ouvrage. (Walsh.)
„ 7 Sonatas or Trios. Opera Quinta. (Walsh.)
Corelli. XII Sonatas, op. 1. (Walsh.)
„ „ „ op. 2. „
„ „ „ op. 3. „
„ „ „ op. 4. „
Geminiani. Six Sonatas (made from the solos of Geminiani). (Walsh.)
Boyce. XII Sonatas. (Walsh.) [1747.]
Giuseppe San Martini. XII Sonatas, opera 3, dedicated to 'Augusta principessa di Wallia.' (Walsh.)
Bendall Martyn. XIV Sonatas. (Walsh.)

319.

24 G 6. Handel. Organ concertos, etc. :—
Six Concertos for the Harpsichord or Organ, compos'd by Mr Handel. (Walsh.)

[1] H.-G. ii. pref. quotes this misprint wrongly.

A Second Set of Six Concertos, etc. (Walsh.)
A Third Set of Six Concertos, etc. (Walsh.)
Two Concertos for the Organ and Harpsichord with the Instrumental Parts for Violins, Hoboys, &c. in Seven Parts, composed by Mr Handel. 2nd Set. (Walsh.) (These are Nos. 1 and 2 of the first set of organ concertos.)

320.

24 G 7—14 and 31 F 1—6. Overtures and Concerti Grossi by various composers, in parts :—

Handel. Overtures from Operas and Oratorios. (Walsh.)
,, Twelve Grand Concertos, opera sexta. Third edition. (Walsh.)
,, (Six) Concerti Grossi, opera terza. (Walsh.)
Geminiani. Six Concerti Grossi, arranged from the sonatas, op. 4. (Johnson, 1743.)
,, Six Concerti Grossi, opera secunda. (Walsh.) See 66.
,, Six Concerti Grossi, opera terza. (Walsh.) See 66.
,, Six Concerti Grossi, opera VII. (Johnson.)
Corelli. Twelve Great Concertos (Concerti Grossi), op. 6 (and last). (Walsh.)
,, Six Concertos arranged by Geminiani from Corelli's op. 5. (Walsh.)
,, Six Concertos arranged by Geminiani from Corelli's op. 6. (Walsh.)
,, Six Concertos arranged by Geminiani from Corelli's op. 3. (Walsh.)
Giuseppe San Martini. Eight Overtures (or Concertos) in eight parts. (Walsh.)
,, ,, Six Concerti Grossi, opera 8. (Walsh.)
John Stanley. Six Concertos in seven parts. (Walsh.)
W. Boyce. Eight Symphonys in eight parts, opera seconda. (Walsh.)
Carlo Bacciccia Ricciotti. Six Concerti Armonici. (Walsh.)
'Mr Mudge.' Six Concertos in seven parts, and one concerto for organ or harpsichord, with instruments.

To which is added Non nobis Domine in 8 parts. (Walsh.)

321.

(Nos. **321—328** are the printed portion of a set of operas in score by Lully. See, for those in MS. Nos. **80—84**.)

22 H 1. 'Bellerophon,' 5 acts. (Paris, Ballard, 1679.)
'Phaethon,' 5 acts. (Paris, Ballard, 1683.)

322.

22 H 2. 'Proserpine,' 5 acts. (Ballard, 1680.)

323.

22 H 3. 'Persée,' in 5 acts. (Ballard [1682].)

324.

22 H 4. 'Roland,' 5 acts. (Ballard, 1685.)

325.

22 H 5. Ballet du Temple de la Paix. (Ballard, 1685.)

326.

22 H 6. Pastorale, 'Acis et Galathée,' 3 acts. (Ballard, 1686?)

327.

22 H 12. 'Orphée,' in 3 acts. (Ballard, 1690.)

328.

22 H 13. Opera, 'Achille et Polixene,' by Lully and Colasse. Act I by Lully, prelude and acts II—V by Colasse. (Paris, 1687.)

329.

22 H 14. Opera, 'Circe,' by Henri Desmarets, 5 acts. (Paris, 1694.)

330.

Nos. **330—336** are a set of Lalande's motets, in 7 vols., (Boivin Marchand, Paris, 1729.) Each volume contains three books of motets :—

23 H 1. bk. 1. 'Benedictus Dominus Deus meus.'
'Confitebor tibi, Domine.'
bk. 2. 'O Filii et Filiae.'
'Cantate Domino.'
bk. 3. 'Regina Coeli.'
'Miserere mei, Deus.'

331.

23 H 2. bk. 4. 'Lauda Jerusalem.'
'Deus in adjutorium meum.'
bk. 5. 'Dixit Dominus.'
'Usque quo, Domine.
bk. 6. 'Te Deum laudamus.'
'Beati omnes.'

332.

23 H 3. bk. 7. 'Confitemini Domino.'
'Quemadmodum desiderat.'
bk. 8. 'Dominus regnavit.'
'Judica me, Deus.'
bk. 9. 'Confitebimur tibi, Deus.'
'De profundis clamavi.'

333.

23 H 4. bk. 10. 'Deus noster refugium.'
'Exaltabo te, Deus.'
bk. 11. 'Notus in Judaea Deus.'
'Dominus regit me.'
bk. 12. 'Venite exultemus.'
'Ad te Domine clamabo.'

334.

23 H 5. bk. 13. 'Credidi propter quod locutus sum.'
'In convertendo.'
bk. 14. 'Exurgat Deus.'
'Pange lingua.'
bk. 15. 'Exultat justus.'
'Domine in virtute tua.'

335.

23 H 6. bk. 16. 'Nisi Dominus aedificavit.'
'Sacris solemnis.'
bk. 17. 'Exaltabo te Domine.'
'Quare fremuerunt gentes.'
bk. 18. 'Benedictus Dominus Deus.'
'Nisi quia Dominus.'

336.

23 H 7. bk. 19. 'Beatus vir qui timet.'
'Confitebor tibi.'
bk. 20. 'Magnus Dominus.'
'Laudate Dominum.'
bk. 21. (Leçons du Mercredy Saint) 'Manum suam,' etc.
'Miserere.'

337.

23 H 8. Opera, 'Thetis et Pelée,' by Colasse. Score. (Ballard, 1689.)

338.

23 H 9. Opera, 'Enée et Lavinie,' by Colasse. Score. (Paris, 1690.)

339.

23 H 10. 'Medée, tragédie mise en musique,' by Charpentier. Score. (Ballard, 1694.)

340.

23 H 11. Opera, 'Céphale et Procris,' in 5 acts, by Mlle. de la Guerre. Score. (Ballard, 1694.)

341.

23 H 14, 15. Goodison's edition of Purcell, in two vols. Issued in parts, and never completed. Besides many works by Purcell, the publication includes 'Lessons' by Mr Chas. Quarles, organist of Trinity College, Cambridge; duets by Steffani and Sarti; harpsichord pieces and airs by Handel, and choral works by Pergolese, incomplete.

342.

24 H 2. Handel. 'Deborah.' Score. (Wright.)

343.

24 H 3. Handel. 'Susannah.' Score. (Wright.)

344.

24 H 4. Handel. 'Joseph.' Score. (Wright.)

345.

24 H 5. Handel. 'Semele.' Score. Ed. by Arnold. (No publisher's name.) Another copy No. 465.

346.

24 H 6. Handel. 'Belshazzar.' Score. (Wright.)

347.

24 H 7. Handel. 'Occasional Oratorio.' Score. (Wright.)

348.

24 H 8. Handel. 'Solomon.' Score. (Wright.)

349.

24 H 9. Handel. 'Susanna.' Score. (Wright.)

350.

24 H 10. Handel. 'Theodora.' Score. (Wright.)

351.

24 H 11—13. Handel. Chandos Anthems. In three vols. Score. (Wright and Wilkinson.)

352.

24 H 14. Handel. Anthem for the Wedding of Frederick Prince of Wales, 1736. (No publisher's name.)

353.

24 H 15. Handel. 'Dettingen Te Deum.' Score. (Randall.)

354.

24 H 16. Handel. 'Twelve duets and the trio from Alcina.' (Walsh.)
" 18 choruses from Handel's oratorios adapted to the Organ or Harpsichord by Mr Hook. (Randall.) (Three sets of 6 each.)

355.

24 H 17. Handel. Overtures from all his Operas and Oratorios set for the Harpsichord or Organ. (Wright.)
The Overtures to the Chandos Anthems, with several Marches. (Wright.)

356.

24 H 18. Anecdotes of Handel and J. C. Smith. (Cadell and Davies, 1799.) One of 60 impressions on imperial paper. It contains, besides a complete list of compositions by the latter, 5 airs by him selected from oratorios etc.

357.

30 F 12. Warren's Catches, &c. [1763, &c.]
„ 2nd collection.
„ 3rd collection.
„ 4th collection.
The Catch Club. (Walsh.)

358.

30 F 14. Rameau. 'Pigmalion.' (Paris, 1748.) Score.

359.

30 F 17. Another copy of the same.

360.

30 F 18. Le Roux. 'Pieces de Clavessin,' by Gaspard Le Roux. (Amsterdam, Estienne Roger.)

361.

30 F 19. Vol. of Harpsichord music:—

Tartini. 'II Concerti del Signor Giuseppe Tartini Accomodati per il Cembalo da L. Frischmuth in Amsterdamo appresso Arnoldo Olofsen.' (Concertos I and II.)
„ „ (Concertos III and IV.)

Richardson. 'Lessons for the Harpsichord or Spinnet; containing an Overture, a Ground, and a Chacoon with several Almands and Airs, composed by Wm Richardson. London, printed for ye Author, and sold at ye Musick-Shops. 1708.'

Eccles, etc. 'A collection of Lessons and Aires for the Harpsichord or Spinnett compos'd by Mr J. Eccles, Mr D. Purcell and others. Fairly engraven.' (Walsh.)

Marchand. 'Pieces de Clavecin composees par Monsieur Marchand Organiste de l'Eglise de S. Benoist des RR. PP. Jesuites de la rue St Jacques et du Grand Couvent des RR. PP. Cordeliers Dediees au Roy. L'Auteur donnera au Public tous les 3 mois une suitte de Pieces de Clavecin alternativement avec une suitte de Pieces d'Orgue de chaque ton. A Amsterdam chez Estienne Roger. Marchand Librairie.'

Bononcini. 'Divertimenti da Camera tradotti pel Cembalo da quelli composti pel Violino o Flauto da G. B. Londra MDCCXXII, at Mr Corticelli's house.'

Frobergue (*i.e.* Froberger). '10 Suittes de Clavessin composees par Monsieur Giacomo Frobergue mis en meilleur Ordre et Corrigee d'un grand nombre de Fautes. Amsterdam. Pierre Mortier.'

362.

30 F 20. Volume of Harpsichord music :—

'XVII Sonate da Organo o Cimbalo del Sig. Ziani Pollaroli Bassani e Altri Famosi Autorij A Amsterdam.' Roger.

The composers whose works appear in this volume are Aresti, Bassani, Chiavi, Colonna, Giustiniani, Bartolomeo del Monari, Pollaroli, Ziani, and two anonymous composers, of Rome, and of Piacenza respectively.

Symonds. 'Six Sets of Lessons for the Harpsichord, composed by Henry Symonds.' (William Smith, at Corelli's Head.)

D. Scarlatti. Roseingrave's edition of the sonatas of Domenico Scarlatti ; vols. I. and III. only.

J. C. Bach. Six Sonatas, opus 5. (Welcker.)

363.

30 G 1. W. Boyce. An Ode performed in the Senate House (Cambridge), July 1, 1749, at the Installation of the Duke of Newcastle as Chancellor, for orchestra, chorus, and solos.

An Anthem, 'O be joyful in God,' performed at St Mary's on the following Sunday.

'Solomon,' a Serenata. Words taken from the Canticles. Score. (Walsh.)

364.

30 G 2. 15 Anthems by Dr Boyce. Printed for the author's widow and family. London, 1780.

365.

30 G 3. Dr Nares. Morning and Evening Service and Six Anthems in Score. (Preston, 1788.)

Dr Richard Woodward. 'Cathedral Music, consisting of one compleat Service, seven Anthems, several Chants, and Veni Creator Spiritus, in score for one, two, three, four, five, and six voices. op. 3.' (Welcker, 1771.)

366.

30 G 4. Vocal Music :—

Burney. La Musica che si canta annualmente nelle Funzioni della Settimana Santa nella Cappella Pontifica. (Music of the Sistine Chapel. Bremner, 1771.)

Purcell. Harmonia Sacra, or select Anthems in Score. (Walsh.)

Purcell. Te Deum and Jubilate for voices and instruments &c. (Walsh.) (A copy of the 2nd edition of the same work is No. **491**.)

Pepusch's Six English Cantatas. (Walsh.)

„ The same, Book II. (Walsh.)

367.

30 G 10. To the volume of MS music in Blow's handwriting (No. **117**), is prefixed a copy of the rare pamphlet

Modern Church-Music Pre-Accused; Censured and Obstructed in its Performance before his Majesty, April 1, 1666. Vindicated by the Author, Matt. Lock. (It contains Responses to the Commandments and a Nicene Creed.)

368.

30 G 11. Dr Maurice Greene. Forty Select Anthems (in two vols., bound together. Walsh.)

369.

30 G 12. Dr Ayrton. Anthem for the Degree of Mus. Doc. Performed 1784. (London, 1788.)

370.

30 G 13. Samuel Porter. Cathedral Music in Score. (Published by W. J. Porter, Chaplain to Lord Fitzwilliam.)

371.

30 G 14. Morley's 'Introduction to Practicall Musicke.' Without title-page, so that it is impossible to tell whether it is the first edition, 1597, or the second, 1608. Contains name of Bernard Gates, and the date, Jan. 13, 173$\frac{0}{1}$.

372.

30 G 15. Playford's Harmonia Sacra. 2nd ed. of book I. (1703), and 1st ed. of book II. (1693). Wanting pp. 1, 2.

373.

30 G 16. Another copy of the same. (Same editions.)

374.

30 G 17. Another copy of the same. (3rd edition, Young, 1714.)

375.

30 G 18. Orpheus Britannicus. A Collection of all the choice songs... compos'd by Mr Henry Purcell. (London. For H. Playford. Heptinstall 1698.) Book I.

376.

30 G 19. Orpheus Britannicus etc. Book II. (London. Pearson, 1702.)

377.

30 G 20. Various collections of airs, bound together with a MS collection. (See No. 118.)

(Henry Lawes's) Select Ayres and Dialogues to sing to the Theorbo-Lute or Basse Viol. Book II. (Godbid, 1669.)

Playford's Choice Ayres, Songs, and Dialogues... Printed by W. Godbid. Second edition. 1675.

Choice Ayres, Songs, and Dialogues. Second Book. Printed by Anne Godbid, for Playford, 1679.

378.

30 G 21. Eccles. 'Judgment of Paris[1].' Score. (Walsh.)

Daniel Purcell. 'Judgment of Paris[1].' Score. (Walsh.)

379.

30 G 22. Purcell. 'Dioclesian.' Score. (Heptinstall, MDCXCI.)

380.

32 G 31. William Hine's Harmonia Sacra Glocestriensis. Select Anthems for 1, 2, 3 voices and Te Deum and Jubilate, together with a Voluntary for the Organ. Composed by Mr William Hine late Organist of the Cathedral Church at Glocester. By subscription[2].

[1] These were two of the 'prize settings' of Congreve's masque, and were written in 1700; the first prize was gained by Weldon, the second by John Eccles, the third by D. Purcell, and the fourth by Godfrey Finger.

[2] The Te Deum on p. 21 is by Henry Hall.

John Parry's British Harmony, being a collection of Antient Welch Airs...(John Parry, Ruabon, Denbighshire, and P. Hodgson, Maiden Lane, Covent Garden).

Anon. The famous Pas de Trois in Le Mariage Mexicain, as danced by Mr Deshayes, Made. Hillisberg and Madlle Laborie. (Theobald Monzani.)

Charles Wesley. Glee, 'Now I know what it is to have strove[1].' (Birchall.)

Clement Smith (Mus. D. Oxon.). Old England for ever and God save the King (words by the Rev. D. C. Delafosse, written for the occasion of George III.'s jubilee. Lavenu).

J. Mugnié[2]. Le Papillon. Caprice pour le Pianoforte.
" La Colombe reperdue. Air for the Pianoforte. (Davies.)
" Grand Military Divertimento. (Lavenu.)
" L'Amour piqué par une abeille. (Davies.)

381.

31 F 14. Operas by Handel in Score. (No publisher's name):—
'Lotharius.'
'Richard I.'
'Scipio.'
'Siroe.'

382.

31 F 15. Handel. 'Ariadne.' Score. (Walsh.)
" 'Rodelinda.' (No publisher's name.)

383.

31 F 16. Handel. 'Julius Caesar.' Score. (No publisher's name.)
" 'Ptolomy.' Score. (Walsh.)

384.

31 F 17. Handel. 'Faramondo.' Score. (Walsh.)
" 'Hymen.' Score. (No publisher's name.)
" 'Otho.' Score. (Walsh, published by the author.)

[1] 'From the author, 1807.'
[2] Presented by the author.

385.

31 F 18. Handel. 'Admeto.' Score. (Walsh.)
" 'Arminius.' Score. (Walsh.)
" 'Deidamia.' Score. (Walsh.)

386.

31 F 19. Handel. 'Atalanta.' Score. (No publisher's name.)
" 'Tamerlane.' Score. (No publisher's name.)
" 'Roxana.' Score. (Walsh.)

387.

31 F 20. Handel. 'Justin.' Score. (Walsh.)
" 'Porus.' Score. (Walsh.)

388.

31 F 21. Handel. 'Floridant.' Score. (Walsh. Published by the Author.)
" 'Il Radamisto.' (London. By the Author. Meares and C. Smith.)
" 'Rinaldo.' (Title-page wanting.)

389.

31 F 22. Handel. 'Orlando.' Score. (Walsh.)
" 'Parthenope.' Score. (Walsh.)

390.

31 F 23. Handel. 'Aetius.' Score. (Walsh.)
" 'Flavius.' Score. (Walsh, by the Author.)
" 'Sosarmes.' (Walsh, by the Author.)

391.

31 F 24. Handel. 'Berenice.' Score. (Walsh.)
" 'Alcina.' Score. (Walsh.)

392.

31 F 25. Handel. 'Alexander's Feast.' Score. (Randall.)

393.

31 F 26. Handel. 'The Anthem which was perform'd in Westminster Abbey at the Funeral of Her Most Sacred Majesty Queen Caroline compos'd by Mr Handel.' (Randall.)

394.

31 F 27. Handel. 'Jephtha.' Score. (Randall.)

395.

31 F 28. Handel. 13 Italian Duets. (Randall.)

396.

31 F 29. Handel. Celebrated Coronation Anthems in Score, for voices and instruments. (Randall.)

397.

31 F 30. Handel. 'L'Allegro, il Pensieroso ed il Moderato, the words taken from Milton set to Musick by Mr Handel, to which is added his additional songs.' (Randall.)

398.

31 F 31. Handel. 'Te Deum and Jubilate' (in D). Performed before the Sons of the Clergy. Score. (Randall.)

399.

31 F 32. Handel. 'Messiah.' Score. (Randall and Abel.)

400.

31 F 33. Handel. 'The Complete Score of the Choice of Hercules set to Music by Mr Handel.' (Randall.)

401.

31 F 34. Handel. 'Saul.' Score. (Randall.)

402.

31 F 35. Handel. 'Joshua.' Score. (Randall.)

403.

31 F 36. Handel. 'Israel in Egypt.' Score. (Randall.)

404.

31 G 1. Handel. 'Samson.' Score. (Randall.)

405.

31 G 2. Handel. 'Judas Maccabaeus.' Score. (Randall.)

406.

31 G 3. Handel. 'The Complete Score of the Ode for St Cecilia's Day, the words by Mr Dryden, set to music by Mr Handel.' (Randall.)

407.

31 G 4. Handel. 'Acis and Galatea, a Mask as it was originally compos'd with the Overture, Recitativo's, Songs, Duets and Choruses for voices and instruments, set to Musick by Mr Handel.' (Randall.)

408.

31 G 5. Handel. 'Xerxes.' Score. (Walsh.)

409.

31 G 7—14. Marcello's Psalms (set to the paraphrase by G. A. Giustiniani) in eight vols. Score. (First edition. Venice, 1724—6.)

410.

31 G 15. Novello's Fitzwilliam Music. Five vols. in one. Score. 1825.

411.

31 G 16—18. Cathedral Music, selected and revised by Dr W. Boyce. [1760, 1768, 1773.] Score. Three vols.

412.

31 G 20. Croft's 'Musicus Apparatus Academicus.' Two odes for the degree of Mus. D. at Oxford. (London. For the Author. 1713.)

413.

31 G 21, 22. Two parts (incomplete) of William Hawes's edition of the 'Triumphs of Oriana.' Large paper.

414.

32 F 11. For the first part of vol. (MS.) see no. **146**.
Fricke's Art of Modulating. London. (Balls.)

415.

32 F 15. John Keeble. Select Pieces for the Organ. London. (Longman and Broderip.)

416.

32 F 16. Clementi's Practical Harmony. Vols. 1 and 2 only, bound together.

417.

32 F 17. Philip Hart. Fugues for the Organ or Harpsichord, with Lessons. London. (For the Author, by J. Cross.) Contains three Fugues followed by Allemandes, Minuets, Gavottes, etc.

418.

32 F 18. Antonio Soler. XXVII Sonatas[1]. (Birchall.)

419.

32 F 19. Purcell. Choice Collection of Lessons for the Harpsichord or Spinnet. 3rd edition. (Mrs Purcell, London. No. 180.)

420.

32 F 21. Jeremiah Clarke. Choice Lessons for the Harpsichord or Spinnet. (Ch. King.)

Dieupart. Select Lessons for the Harpsichord or Spinnet. (Walsh. No. 175.)

421.

32 F 25. Morley. Six Canzonets in two parts. (Welcker.)

Nares's Treatise on Singing. (Welcker.)

John Keeble and Jacob Kirkman. Forty Interludes (Birchall.) 25 of the pieces are by Keeble, and 15 by Kirkman.

The MS. part of the vol. is No. 154.

422.

32 G 4. Domenico Scarlatti. Essercizi per Gravicembalo di Don Domenico Scarlatti Cavaliero di S. Giacomo e Maestro dè Serenissimi Prencipe e Prencipessa delle Asturie &c.[2] (No publisher's name.)

423.

32 G 5. Dom. Scarlatti's Thirty Sonatas (published from MSS. in the possession of Lord Fitzwilliam. Birchall). See 147, 148.

[1] Note in Lord Fitzwilliam's writing to the effect that he received the original MSS. of these sonatas from the composer, at the Escorial, in 1772. (They are not in the Library.)

[2] This is the beautiful edition of 30 sonatas, engraved by B. Fortier, and prepared for the Princess of the Asturias, to whom it was dedicated by the composer. An engraved frontispiece by Amiconi is wanting in this copy.

424.

32 G 6. Couperin. L'Art de Toucher le Clavecin. Par Monsieur Couperin Organiste du Roi, etc. Dedié à sa Majesté. A Paris. (Chez l'Auteur...(et) le Sieur Foucaut... 1717.)

425.

32 G 7. Couperin. Pièces de Clavecin. Premier Livre. 1713. Paris, gravées par du Plessy. (Chez l'Auteur...(et) Le Sieur Foucaut.)

426.

32 G 8. Couperin. Pièces de Clavecin. Second Livre. (No date.)

427.

32 G 9. Rameau. Pièces de Clavecins en Concerts avec un Violon ou une flûte et une viole ou un deuxième Violon (5 trios) (Paris, chez l'Auteur,...(et) la Veuve Boivin, &c. 1741.)

428.

32 G 10. P. D. Paradies. (XI) Sonate di Gravicembalo. (John Johnson.)

429.

32 G 11. Du Phly. Pièces de Clavecin[1]. (4 books.) (Paris, chez l'Auteur, Mme. Boivin, &c.)

430.

32 G 12. Clementi's Introduction to the Art of playing the Pianoforte. (Clementi.)

431.

32 G 14. William Shield. Introduction to Harmony. 2nd edition. (Robinson.)

432.

32 G 15. Shield's Rudiments of Thoroughbass. (Robinson.)

433.

32 G 16. Various compositions, printed, each on a separate sheet of large size, by Gerhard Frederik Witvogel of Amsterdam. For MS. at beginning, see No. **78**.

[1] This copy contains a MS. preface, 'du doigter', signed by the author, by whom the volume was given to Lord Fitzwilliam.

Handel. Sonata pour le Clavecin[1]. Opera seconda[2].
,, Capriccio pour le Clavecin. Opera terza[2].
,, Preludio et Allegro pour le Clavecin. Opera quarta[2].
,, Fantasie. Pour le Clavecin. Opera quinta[2].

434.

32 G 19. (T. Jones.) Music, purposely composed for the Harp:—An Hymn to the Deity from the much admired Sacred Drama of David and Goliah, by Mrs Hannah More. To which are added a Selection of Vocal Compositions in various styles. With an Accompaniment for the same Instrument[3]. (Broderip and Williams. 1800.)

435.

32 G 22. A set of anonymous Harpsichord Suites, possibly by Rameau. Begins with an Ouverture in A major, common time, the signature marked with five sharps, the F and G being so marked in both places on the treble stave. The baritone clef (F on the middle line) is used for the left hand stave.

436.

32 G 25. VI Suites, Divers Airs avec leurs Variations et Fugues pour le Clavessin De Divers Excellents Maitres Choisies et mises en ordre par Estienne Roger. (Amsterdam. Estienne Roger.)

437.

32 G 26. Buononcini. Cantate e Duetti. (Londra. 1721.)

438.

32 G 27. For the MS. part of volume see No. **166**.
Harrison. Glee, 'Oh Nanny wilt thou gang with me?' (Birchall.)[4]

[1] ('Composée par Monsieur Hendel.')

[2] The numeration 'opera seconda,' etc. probably refers to the publisher, not to the composer. Thus Altnikol's work may very possibly have ranked as 'opera prima' (of this set of publications).

[3] 'From the author, Thomas Jones.'

[4] Given by the author.

439.

1 F 1. Vol. 1 of Dr John Clarke's edition of Handel.
'Messiah.'
'Jephtha.'

440.

1 F 2. Vol. 2 of the same.
'Judas Maccabaeus.'
'Samson.'

441.

1 F 3. Vol. 3 of the same.
'Acis and Galatea.'
'Saul.'
'Dettingen Te Deum and Jubilate.'

442.

1 F 4. Vol. 4 of the same.
Coronation and Funeral Anthems.
'L'Allegro, il Penseroso, ed il Moderato.'

443.

1 F 5. Handel. 'Esther.' Score. Arnold's ed.

444.

1 F 6. Handel. 'Athaliah.' Score. Arnold's ed.

445.

1 F 7. Handel. 'Saul.' Score. Arnold's ed.

446.

1 F 8. Handel. 'Israel in Egypt.' Score. Arnold's ed.

447.

1 F 9. Handel. 'Messiah.' Score. Arnold's ed.

448.

1 F 10. Handel. 'Samson.' Score. Arnold's ed.

449.

1 F 11. Handel. 'Joseph.' Score. Arnold's ed.

450.

1 F 12. Handel. 'Belshazzar.' Score. Arnold's ed.

451.

1 F 13. Handel. 'Occasional Oratorio.' Score. Arnold's ed.

452.

1 F 14. Handel. 'Judas Maccabaeus.' Score. Arnold's ed.

453.

1 F 15. Handel. 'Solomon.' Score. Arnold's ed.

454.

1 F 16. Handel. 'Susanna.' Score. Arnold's ed.

455.

1 F 17. Handel. 'Theodora.' Score. Arnold's ed.

456.

1 F 18. Handel. 'Jephtha.' Score. Arnold's ed.

457.

1 F 19. Handel. 'Triumph of Time and Truth.' Score. Arnold's ed.

458.

1 F 20. Handel. 'La Resurrezione.' Score. Arnold's ed.

459.

1 F 21. Handel. 'L'Allegro, il Penseroso ed il Moderato.' Score. Arnold's ed.

460.

1 F 22, 23. Handel. Chandos Anthems. 2 vols. Score. Arnold's ed.

461.

1 G 1. Handel. Services, Chandos, Utrecht, and Dettingen. Score. Arnold's ed.

462.

1 G 2. Handel. Six Sonatas (Trios).
,, Seven Sonatas (Trios).
,, Concertante (2 violins).
,, Water Music.
,, Fireworks Music.
Score. Arnold's ed.

463.

1 G 3. Handel. Twelve Organ Concertos. Score. Arnold's ed.

464.

1 G 4. Handel. 'Queen Anne's Birthday Ode.'
,, 'Acis and Galatea.'
,, 'Ode on St Cecilia's Day.'
,, 'Alexander's Feast.'
Score. Arnold's ed.

465.

1 G 5. Handel. 'Alcides.'
,, 'Semele.'
,, 'Music to the Alchymist.'
Score. Arnold's ed.

466.

1 G 6. Handel. 'Choice of Hercules.' Score. Arnold's ed.

467.

1 G 7. Handel. 'Agrippina.' Score. Arnold's ed.

468.

1 G 8. Handel. 'Teseo.'
,, Anthems. Coronation, Funeral, etc.
Score. Arnold's ed.

469.

1 G 9. Handel. 'Giulio Cesare.' Score. Arnold's ed.

470.

1 G 10. Handel. 'Sosarmes.' Score. Arnold's ed.

471.

(Nos. 471—8 were presented by J. W. Clark, Esq., M.A. in August, 1888).

1 G 11. Handel. 'Alexander Balus.' Score. Arnold's ed.

472.

1 G 12. Handel. 'Hercules.' Score. Arnold's ed.

473.

1 G 13. Handel. 'Joseph and his Brethren.' Score. (Walsh.)

474.

1 G 14. Handel. 'Hercules.'
,, 'Semele.'
Score. (Walsh.)

475.

1 G 15. Handel. 'Radamistus.'
„ 'Rinaldo.'
Score. (Walsh.)

476.

1 G 16. Handel. 'Te Deum and Jubilate' for the Sons of the Clergy. Score. (Walsh.)
Joseph Stevenson. Church Harmony. New Anthems and Psalm Tunes. (Rivington and Fletcher.)

477.

1 G 17. Handel. 'Pastor Fido.' Score. (Walsh.)
„ 'Water Music.'
Geminiani. Two Favourite Minuets, with variations. (Walsh.)

478.

1 G 18. Handel. 'Alexander Balus.' Score. (Walsh.)

479.

2 F 1. Clari. Madrigals, published by subscription. The contents are identical with the first vol. of the set of six, Nos. 202—207.

480.

2 F 8. Padre Martini. XII Duetti da Camera, Bologna (Lelio della Volpe), 1763.

481.

2 F 9. G. B. Mazzaferrata. Canzonette e Cantate a due voci, opera terza. Bologna (Giac. Monti), 1680.

482.

2 F 10. J. S. Bach. Der Kunst der Fuge. (Zurich, Nägeli.)
Exercices pour le Clavecin. (Leipzig. Peters, Oeuvre III.)

483.

2 F 11. John Christopher Smith's Harpsichord Music:
Suites (6) de Pièces pour le Clavecin. (Walsh.)
A Collection of Lessons (6) for the Harpsichord. Op. III. Composed by Mr Smith, author of the opera call'd 'The Fairies.' (Walsh.)

A Collection of Lessons (6) for the Harpsichord. Op. IV. (Walsh.)

Twelve Sonatas for the Harpsichord. Op. V. dedicated to the Princess Dowager of Wales. (Walsh.)

484.

2 F 12. Harpsichord Music:

Domenico Alberti. Eight Sonatas, for Cembalo. (Walsh.)

Frederick Nussen. Musica da Camera, or some old Tunes new set, and some new ones composed for the Harpsichord. Op. 3. (Walsh.)

Rameau. Lessons for the Harpsichord. Op. 2. (Walsh.)

" " " " Op. 3. (Walsh.)

Roseingrave. Six Double Fugues for the Organ or Harpsichord. To which is added Sigr. Domenico Scarlatti's celebrated Lesson for the Harpsichord, with several additions by Mr R. (Walsh.)

John Stanley. Ten Voluntaries for the Harpsichord or Organ. Op. 5. (Johnson.)

" " Ten Voluntaries, etc. Op. 6. (Johnson.)

" " Ten Voluntaries, etc. Op. 7. (Johnson.)

485.

2 F 13. Harpsichord Music:

J. Burton. Ten Sonatas for the Harpsichord, Organ or Pianoforte[1]. London, 1766.

Dr Greene. Collection of Lessons for the Harpsichord. (Johnson.) 73 pp.

" Collection of Lessons. 2nd Book. (Walsh.) 24 pp.

J. Kelway. Six Sonatas for the Harpsichord, dedicated to the Queen. (Welcker.) 1764.

Dr Nares. Five Harpsichord Lessons and a Sonata in Score for the Harpsichord or Organ (with Strings). Op. 2. (Johnson.)

G. C. Wagenseil. Six Sonatas for the Harpsichord with accompaniment for Violin. Op. 1. (A. Hummel.)

G. C. Wagenseil. Six Sonatas for the Harpsichord. Op. 3. (Hummel.)

[1] This copy contains an autograph of Burton's on p. 2.

486.

2 F 14. Harpsichord Music:

Paradies. Concerto for Organ or Harpsichord (in B flat with separate parts for Strings). (Welcker.) The first concerto in No. 109.

Rameau. Five Concertos. An English edition of the trios in No. 427. (Walsh.)

Roseingrave. 'Voluntaries and Fugues (15) made on purpose for the Organ or Harpsicord.' (Walsh, no. 193.)

Giuseppe San Martini. Four Concertos for Harpsichord or Organ, with Strings. Op. 9. (Walsh.)

Dom. Scarlatti. Twelve Sonatas for Clavichord (long title in Spanish). (Johnson, 1752.)

John Stanley. Six Concertos for the Harpsichord or Organ. The author is called Organist of the Temple, and St Andrews. The concertos are arranged from those contained in parts in No. 320. (Walsh.)

Domenico Zipoli. Third Collection of Toccates, Vollentarys and Fugues for the Organ or Harpsichord. (Walsh.) The author is styled principal Organist of Rome.

Wagenseil. Six Concertos for Harpsichord or Organ with accompanyment for 2 Violins and bass. (Walsh.)

,, Six Sonatas for Harpsichord with accompaniment for a violin. Op. 2. (Hummel.)

487.

2 F 15. J. E. Galliard. Six Sonatas for the bassoon or violoncello with a thorough bass for the Harpsichord. (Walsh.) See No. 208.

488.

2 F 16. Harpsichord Music:

(The MS. of Galliard's sonatas is no. 208.)

C. Avison. Concertos for 2 violins, viola, and violoncello. First set. Six concertos. (Johnson, 1766.)

,, Second set. (Bremner, 1766.) Op. 9.

W. Babell. Suits of the most celebrated Lessons for the Harpsichord[1] (collected from Handel's Operas). (Walsh.)

G. B. Draghi. 'Six Select Sutes of Lessons for the Harpsichord.' (Walsh, no. 199.)

Richard Jones. 'Suits or Setts of Lessons for the Harpsichord or Spinnet consisting of great variety of movement, as Preludes Aires Toccats All'mands Jiggs Corrents Borre's Sarabands Gavots Minuets &c. &c.' (Walsh.)

J. C. Kelner. Six Fugues for the Organ or Harpsichord. (A. Hummel.)

Tartini. Six Solos for a Violin with the bass. opus II. (Walsh.)

489.

2 F 17. Berton and Trial's opera, 'Silvie,' in 3 acts. Perf. Fontainebleau, 1765, and at the Académie Royale 1766. (Paris.) Score.

490.

2 F 18. Rameau's 'Les Fêtes d'Hymen et de l'amour.' Perf. 1747. Score. (Paris.)

,, 'Les Fêtes de Polymnie.' Perf. 1745. Score. (Paris.)

491.

2 F 24. Purcell's Te Deum and Jubilate, 2nd ed., in which Walsh's name as publisher is covered by that of Mickepher Rawlins, against the Globe Terrace.

Bassani's Harmonia Festiva, the 13th opera of Divine Mottetts. (Cullen.)

,, Harmonia Festiva, the 8th opera of Divine Mottetts. (Cullen.)

492.

2 F 28. John Pratt's Collection of Anthems in score, arranged from the works of Handel, Haydn, Mozart, Clari, Leo, and Carissimi. (Preston, 1828. Presented by J. Pratt.)

[1] 'There are two precedent books by this author.'

493.

32 G 29. Porpora. Cantate e Duetti. (Londra. 1735.)

494.

2 F 29. J. E. Galliard's Morning Hymn from Paradise Lost with accompaniments and choruses by Benjamin Cooke[1]. (Welcker.)

J. Stafford Smith's collection of English songs. (Bland.)

495.

2 F 30. Bononcini's Funeral Anthem on the death of the Duke of Marlborough. (Walsh.) See **180**.

496.

2 G 25. J. F. Lampe's plain and compendious method of teaching thorough bass after the most rational manner. (J. Wilcox, 1737.) Presented by J. W. Clark, Esq., M.A.

[1] Dr Cooke's autograph is on the title.

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Catalogue of the Music in the Fitzwilliam-Museum, Cambridge

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